

# MOTION PICTURE HERALD

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**SALESMANSHIP, ECONOMY  
NEEDED, BALABAN TELLS  
PARAMOUNT'S "BLUEPRINT  
OF FUTURE" CONVENTION**

*In this issue —*

## **THEATRE SALES**

*Design, Decor and  
Dollar Profits*

**B & K OPENS FIRE ON  
JACKSON PARK DECREE**

**MYERS ASKS FIGHT TO  
FINISH ON TAX BILL**

**REVIEWS** (In Product Digest): BROKEN ARROW, DUCHESS OF IDAHO, PANIC IN THE STREETS, THE WHITE TOWER, CRISIS, DESTINATION BIG HOUSE, PEGGY, THE GREAT JEWEL ROBBER, ROGUES OF SHERWOOD FOREST, SIDESHOW, ARMORED CAR ROBBERY, THE AVENGERS, RIDER FROM TUCSON

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**JUNE 17, 1950**



# **M-G-M HAS STOPPED THIS!**

Please read the editorials  
on the next page.

We are grateful to the trade  
press for their comments on  
M-G-M's forward-looking,  
constructive program  
of Leadership.

As "Annie Get Your Gun,"  
"Father Of The Bride" and  
other M-G-M Pictures show  
the way, M-G-M's product  
and aggressive policy  
bring action and optimism  
to the industry.

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"ANNIE GET  
YOUR GUN" (Tech.)  
Big On Broadway!  
Big Everywhere!

"THE NEXT VOICE  
YOU HEAR . . ."  
Terrific Trade  
Reviews! Next  
at Music Hall!

"HAPPY YEARS" (Tech.)  
For Vacation Fun!



"FATHER OF  
THE BRIDE"  
5th Week at Music Hall.  
Breaking Records  
Everywhere!

"ASPHALT JUNGLE"  
It will be on  
1950's "Ten Best" List!

"CRISIS" — a Big One  
for July!

"DUCHESS OF IDAHO" (Tech.)  
Wow Musical for July!

## "THE BRIGHTER OUTLOOK"

*from an Editorial by Ben Shlyen in Boxoffice Magazine*

"Once again confidence is in the air and enthusiasm. It is firmly grounded and backed by several hundred million dollars of confident belief in the future of this great industry. For instance: At the recent sales convention of Metro-Goldwyn-Mayer, it was announced that a record number of pictures were ready for release in various stages of production. In all the total schedules approximately 100 features in which millions will be invested. Yes, the sky is clearing and the sun is shining again."

## "CONFIDENCE WHEN NEEDED"

*from an Editorial by Jay Emanuel in The Exhibitor*

"The industry got something of a lift at the M-G-M Sales Meeting when they talked about M-G-M's studio program. They talked specifically or generally about more than 100 films. When a company is able to present to the trade its definite plans for the next 16 months, in black and white, amounting to an investment of millions it should act as a shot in the arm to the entire industry. By serving notice that it has confidence in the future, M-G-M is giving all of us a much needed lift."

## "ASSURANCE OF CONFIDENCE"

*from an Editorial by Terry Ramsaye in the M. P. Herald*

"The M-G-M announcement is both an assurance of confidence in the tomorrow of the industry, and also a precedent-breaking expression from this company."

**The Trade, The Press, The Public Agree**

# M-G-M IS BETTER THAN EVER!

(And Thousands Of Exhibitors Agree! See Page 34)

# the big War



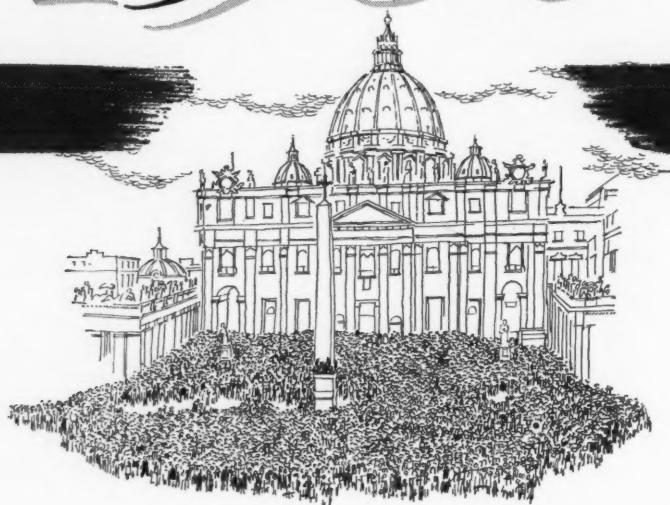
# Warner Delivery!





*Twentieth Century-Fox*  
with great pride presents  
A FEATURE PRODUCTION  
of the most  
eagerly awaited subject  
in seventeen years

# Holy Year 1950



FILMED IN THE VATICAN WITH THE APPROVAL OF  
HIS HOLINESS AND THE COMMITTEE FOR THE HOLY YEAR!

# MOTION PICTURE HERALD

MARTIN QUIGLEY, Editor-in-Chief and Publisher

MARTIN QUIGLEY, JR., Editor

Vol. 179, No. 12

June 17, 1950



## INVITING U.S. CONTROL

SOME will feel a chill creep of perturbed concern over the tidings that a wing of the motion picture industry is, or has been, considering an invitation to Government control of the art by seeking U. S. financing of product.

It is recorded in *Motion Picture Daily* of recent issue that Mr. I. E. Chadwick, president of the Independent Motion Picture Producers Association had a date in Washington to talk with Government officials about Federal financing. Memorial Day intervened and there was postponement, it was said.

That is but a wisp of a beginning. It may fade out like a mist. Or, just possibly it might be the first push of the camel's head into the tent.

According to Mr. Chadwick, typical independent product, of the order he means when he says "independent," now plays about four thousand theatres, and needs six thousand to break even. Is that to be considered an argument to adding this phase of the competitions of the entertainment industry to the deficit financing of the Administration? It just might be so. One can only wish for Mr. Chadwick's independents and all picture makers the best of luck. However, there is no bright encouragement for Government-sponsored pictures anywhere in history or on the map of experience. Some very contemporary case histories are available in Britain.

■ ■ ■

## "GOOD" TITLES

ONCE again that bitter, deep rooted perennial issue about titles has been brought into bloom by that long experienced showman, Mr. Earl Hudson, formerly of everywhere from New York to Hollywood and now of United Detroit Theatres. He proclaims for a campaign of opinions about what he calls "the current epidemic of disastrous titles for splendid entertainment." He cites as examples of box office poison "The Big Hangover" and "Champagne for Caesar."

Probably he is just off on a little jaunt of hell-raising. He has been around long enough to know that there is no box office magic in titles.

Titles are all fuss and feathers and only in the rarest circumstances have had any bearing on the fate of the product.

Both Mr. Hudson and this writer have through the years ago sat in "title conferences" when sales programs were jelling and product announcements were being written on the basis of star names and fanciful hopes.

In the memory of this observer covering title lists from 1914 to now only one perfect title survives. It was the inspiration of the late Mr. Sidney Kent, who knew what he was selling when he decided that an unborn picture to be announced would be "Manhandled." That in conjunction with the name of the star was selling copy for what Mr. Kent had in mind to sell. The only way to beat it would be with one word which is not available for theatre.

"The Big Hangover" is a title of more promise than "The Lost Weekend," and "Champagne for Caesar" is plumb handsome, although of course it is anachronistic in that cham-

pagne was evolved long after the original Caesar was dead and turned to clay. The proportion of our box office public which is allergic to anachronisms is however infinitesimal.

Among the worst titles to be remembered are "The Birth of a Nation," "The Covered Wagon," "The Big Parade" and "Mrs. Miniver." And who cares?

■ ■ ■

## "SOME PLACE TO GO."

THE last weekend in the region of New York, with sunny skies and inviting air, produced the greatest traffic jams in recorded history. Everyman and his wife and kids were out a-wheel looking for some place to go and paying for it in tedious inching along great parkways bumper to bumper.

Motion, sheer motion, appears to be the greatest simple human yearning. That perhaps explains the stockmarket agility of General Motors.

It also has a decided and pregnant relevancy to the fact that researches by *Motion Picture Almanac*, for its forthcoming edition, have found that the total of drive-in theatres has risen on a swift up-curve to 2,020 for the United States and Canada, with a capacity for 834,239 cars.

In terms of motion picture entertainment, the drive-in has no superiority to the old established and frequently luxurious motion picture theatre. But it does have the appeal of a new "some place to go."

To compete with that, it would seem appropriate that investors in the established old line theatres might well give renewed concern to the order of lure, invitation and luxury of their houses. Tired eyes do not see worn carpets, faded hangings, jaded equipment. Maybe take another look. The customers like it "new."

It is also to be considered that the rise of the drive-in is a decided evidence of vitality and continued enterprise in the field of exhibition. The drive-ins to the number of more than two thousand are in terms of ratio a large expansion of the exhibition plant and must extend film merchandising to many new members of the national audience.

■ ■ ■

"The sun shines bright at RKO," that company proudly proclaims, opening its product announcement. That signalizes perhaps "a weather eye" and the optimistic promises of a brave array of important product scheduled for the summer. It is not so long ago when product got scarce in the big out-of-doors month. Now comes a significant arming of the box office against the growing competitions.

■ ■ ■

A note of encouragement for improved relations between the American industry and the European picture markets comes in the reports brought by Mr. John G. McCarthy, in charge of international affairs for the Motion Picture Association of America. He has been looking into matters pertaining to France, Germany, Spain and Italy for about ten weeks. He considers that some threatened quotas can be avoided and some markets, such as the French can be expanded. Never before have such promises been so important as now.

—Terry Ramsaye

# Letters to the Herald

## A Basic Question

TO THE EDITOR:

There is more than a question of governmental financing implicit in the present tax situation which President Truman roiled when he asked Congress to repeal or modify downward certain excise taxes. Incredible as it may appear at first blush, there is involved a question as basic as freedom of speech and/or press and/or information.

The question has been raised a number of times with respect to censorship of motion pictures. In instances which have provoked outraged reaction, it has been ably argued that the motion picture is a medium which inherently has access to the freedom of the press, speech and information. (That the matter has never been firmly nailed down to any one of these categories is unimportant. What counts is that the motion picture has been specifically located in the area of all three, attended by some overlapping).

How is all this related to the subject of taxation? Simply:

No other medium of popular information—newspapers, books, magazines—is subject to anything remotely resembling an excise tax!

One of the important reasons for this inequality has to do, not with reasonableness or equity, but with that age-old evil of all governments—"Ease of administrative procedure."

It is manifestly much easier to collect this sort of sales tax from a motion picture theatre—which uses a system of carefully controlled ticket-selling—than from a magazine or book publisher. Thus, beleaguered tax writers take the course of least resistance, which in governmental gobbledygook is known as "ease of administrative procedure."

There can be no question of the motion picture's function as an educational force. Anyone doubting that might turn to television, view almost any of its programs (viewing all of 'em would be better) and then review his preconceived conclusions about the validity of the films as a healthy, propaganda medium.

For a long time to come, television will have to rely largely on the motion picture industry for its product. It cannot stay alive on a starvation diet, which is precisely the state to which it is now being reduced.

Still, the onerous burden of a 20 per cent admission tax remains and President Truman in his message to Congress did not propose any change. But he thought it vital to

## "MOST INTERESTING"

"I see my letter made the *Herald*.  
"I trust my contribution in no way lessens the very high standard of readability of what for me has long been one of the most interesting trade press pages in print."—*Morris Alin, Universal Pictures Co., Inc., New York, N. Y.*

reduce or abolish the Federal excise tax on, among other things, expensive fur coats and jewelry—on which but a small part of our population splashes its dwindling income.

There are certain facts of life from which our government officials have been monastically shielded. They're getting old enough now to be told the truth. Else they may, unhappily, pick up garbled versions in the streets!

Let's tell 'em. We can rush through the part about the bees and get right into the part about the amusement tax.—*NOEL MEADOW, New York, N. Y.*

## Cut the Detail

TO THE EDITOR:

Let sorrow, hysteria and other heavy dramatic scenes be hinted at but not shown in every harrowing detail.

I find too much weeping, etc., brings a reverse reaction and the patrons laugh at it.—*P. S. YOUNG, College Theatre, Winnipeg, Man., Canada.*

## Make 'em All Color

TO THE EDITOR:

Let us keep a step ahead of television and have all pictures in color. Black-and-white was a treat for grandfather, but certainly is no credit to us in these modern times.—*J. C. MUSCLOW, Manager, Capitol Theatre, Kitchener, Ont., Canada.*

## Too Much Murder

TO THE EDITOR:

Too many murder pictures are being made.

Price for film is too high for small theatres.

Not enough home life pictures are being made.

More comedy, musicals and everyday stories are needed.—*G. MacPHERSON, Boyes Theatre, Boyes Hot Springs, Calif.*

## Stagger the Westerns

TO THE EDITOR:

Uncle!

Yes, I'm saying "Uncle." I give up. I've had enough, and I'm afraid our patrons are getting a bellyfull, too. Of course, I'm referring to the over abundance of Western epics. Nobody objects to an "oater" once in a while, or once in a month. But an excessive diet as we've been getting is too rich for anybody's health. We have in our town the finest sea food dinners in the world, but I can't eat one of these dinners more than once a week.

It seems to me the distributors ought to take more notice of distribution. It's their business. How's business? Shouldn't they sort of stagger these Westerns, so that we can benefit from the variety adage of the spice of life?

Just look at the lineup of releases for June and July. Yippee! These, mind you, are all top major releases from the major companies: "Devil's Doorway," MGM; "Eagle and the Hawk," Paramount; "Wagonmaster," RKO Radio; "A Ticket to Tomahawk," "The Gunfighter," "Broken Arrow," from 20th Century-Fox; "Comanche Territory," "Curtain Call at Cactus Creek," "Sierra," "Winchester '73," from Universal, and "Return of the Frontiersman," "Flame and the Arrow" and "Colt .45" from Warners.

Next week's attraction at Radio City Music Hall may be Roy Rogers, partners!—*MEYER STANZLER, Community Theatre Wakefield, R. I.*

## Fight the Tax

TO THE EDITOR:

Now is the time for all of us in the industry to band together and force a reduction in admission taxes while the issue is foremost in everyone's mind.—*Boston, Mass., Exhibitor.*

## Drive-In Dates

TO THE EDITOR:

If drive-in theatres are having to pay more rental than most B and C houses, why not set available dates accordingly instead of 30 to 60 days behind? It just does not seem fair to me.

I believe we would gross more, and the people would be more pleased, if the producers would make honest up-to-date real life pictures instead of shoot-'em-up Westerns and unreal dramas of the past.—*Paris, Tex., Exhibitor.*



# MOTION PICTURE HERALD

June 17, 1950

## People in The News

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TAX bill a "possibility" as COMPO urges continued fight Page 14

TAX blamed for attendance drop before Florida exhibitor meeting Page 14

DEMAND relaxation of provisions of Jackson Park decree Page 15

UNITED Paramount asks relief on terms of divestiture Page 15

EXHIBITORS should watch for possible grievances, Myers suggests Page 16

SALESMANSHIP and economy needed now, Balaban tells meeting Page 17

PARAMOUNT unrolls its blueprint for 1950 at sales convention Page 18

MARC WOLF seen typifying spirit of the Variety Clubs Page 36

BRITISH pact decision by U. S. companies is expected soon Page 46

GOLDWYN indicates he may produce two features in England Page 46

WILSON asks more money for British Film Finance Corporation Page 46

UNITED Paramount takes over Tri-States Circuit in midwest Page 48

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LOUIS B. MAYER, first vice-president in charge of studio activities for MGM, was termed "one of America's great civic leaders" by Senator Owen Brewster (R., Me.), who has placed the text of an address by Mr. MAYER to the Jewish War Veterans in the *Congressional Record*.

C. W. SHARPE, treasurer of Pathe Industries, Inc., has announced his resignation, effective this Saturday, to join Samuel Hacker and Company, certified public accountants for the motion picture industry.

EDWARD A. CATLIN, former manager of the Warner Brothers exchange at Buffalo, N. Y., and recently promoted to manager of the company's Cleveland office, was guest of honor at a testimonial dinner last Monday evening given by the Buffalo Variety Club.

RICHARD NASSER, of Nasser Brothers Theatres, San Francisco, is chairman of the building fund for the Youth Foundation of that city.

DORE SCHARY, MGM production vice-president, has been named chairman of the advisory board for the Los Angeles area for the annual Boy Scout Circus, tentatively slated to be held at the East Los Angeles Junior College, April, 1951.

MAURICE N. WOLF, assistant to H. M. RICHEY, exhibitor relations director for MGM, spoke before the Kiwanis Club at Waterloo, Inc., Tuesday, and on Thursday was to address the Women's Institute of Omaha.

ROBERT GILLHAM, eastern advertising-publicity director of the Selznick Releasing Organization, has resigned to join the Music Corporation of America as a radio and television executive.

FRANCIS J. O'HARA, a member of the Washington law firm of Summers and O'Hara, has been elected a director of Radio-Keith-Orpheum Corporation to fill the vacancy created by the resignation of THOMAS A. SLACK.

KEN PRICKETT, northeastern press representative for MGM, has been appointed division manager for Midwest Drive-In Theatres, effective July 1. He will also handle publicity for the circuit.

DR. LOYD A. JONES, head of Kodak laboratories' physics department at Rochester, N.Y., has been awarded the 1950 Progress Medal of the Photographic Society of America. The award is for "outstanding contributions to photographic science and practice" and will be presented at the Society's annual convention in New York in October.

HAROLD F. OLDS, formerly in charge of motion picture production for Batten, Barton, Durstine & Osborn, Inc., has joined Loucks & Norling Studios, Inc., as production supervisor. Mr. Olds will supervise television commercials as well as industrial and educational film production.

FRANK O'CONNELL, staff correspondent in Sydney, Australia, for MOTION PICTURE HERALD, has been appointed assistant to Hoyts' circuit director of advertising and publicity, CLIFF HOLT, who was formerly HERALD correspondent in Sydney.

DAVE SMASON, owner and operator of the Karnes theatre at Karnes City, Texas, has been elected president of the local Chamber of Commerce and of the Business Men's Luncheon Club.

JACK STEWART, who has been with Official Films, New York, since 1945, has been appointed sales and advertising manager for the company.

JOSEPH L. MANKIEWICZ, Twentieth Century-Fox director, will sail from New York June 30 for a two-month vacation in Europe.

JAMES O'NEAL has been appointed Variety Clubs International representative to supervise San Francisco, Portland and Seattle.

D. J. GOODLATTE, Associated British Cinemas managing director, returned to England last week on the *Mauwetania*.

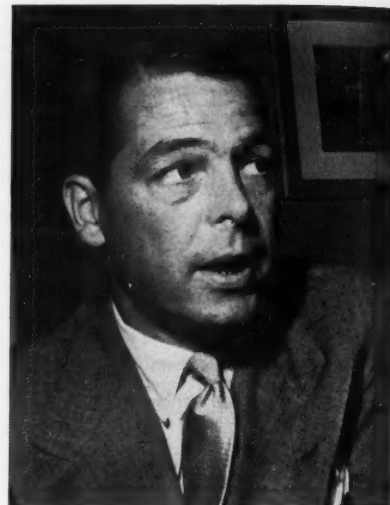
SAMUEL N. BURGER, Loew's International sales manager, has returned to New York from Europe, and MAURICE SILVERSTEIN, the company's Latin America regional director, has returned from a business trip to Cuba and Mexico. GEORGE H. CHASANAS, Loew's International manager in Egypt, and LEON FELDUN, manager in Israel, are in New York.

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# This week in pictures



AS MGM's Pete Smith Specialty, "Wrong Way Butch," received awards at the Conference on Industrial Safety, Washington. In order: Dave O'Brien, featured in the short; Secretary of Labor Maurice Tobin; Pete Smith, producer; and Carter Barron, MGM Washington representative.



By the Herald

COLLIER YOUNG, Filmmakers, Inc., president, was in New York this week delivering the print of "Outrage" to RKO Radio. His pictures are about "problems" but remain entertainment, he said. He praised the Production Code Administration as an aid to production.



A GREETING, left, to royalty, at the Plaza Theatre, London, premiere of "Odette." Director Herbert Wilcox, right, and star Anna Neagle, his wife, are presented to the King. Proceeds of the evening went to King George's Pension Fund for Actors and Actresses.



By The Herald

PUBLIC RELATIONS, right. Speakers to the National Retail Dry Goods Association in Los Angeles were Victor Milner, Edith Head, George Murphy, Henry Grace, all of the Academy of Motion Picture Arts and Sciences.



FAITH DOMERGUE, left, newly arrived RKO Radio star, as she was introduced to the press in New York last week.



JOHN FARROW, above, left, receives from the Very Reverend William J. Dunne, S.J., president of the University of San Francisco, the St. Thomas More Award, for outstanding work in the field of public service. The noted Hollywood director had written a biography, "Damien the Leper," and an historical study, "Pageant of the Popes." Watching are his wife, the former Maureen O'Sullivan, screen star, and two of their six children, Patrick and John.



By the Herald

AS 20th FOX opened its "Black Rose" merchandising tie-up New York buyers showroom. Actress Cecile Aubry was hostess. With her, above, are Charles Einfeld, advertising-publicity vice-president; Al Lichtman, vice-president; and Henry Hathaway, the film's director. The Hotel Warwick showroom displayed 22 products with "Black Rose" motifs.



SAMUEL GOLDWYN in Italy was guest of honor at an RKO Radio reception in Rome, attended by many newspapermen. At the left, with Mr. Goldwyn, are Flora Gizzi, of the RKO Rome staff, and Vittorio Mattea, RKO general manager for Italy. Miss Gizzi during the war hid RKO records and films from the occupying Germans.

NANCY DAVIS, star of MGM's "The Next Voice You Hear," which is to play the Radio City Music Hall, New York, visits at that house with Russell Downing, left, managing director, and Leon Leonidoff, producer of the stage shows. Mr. Leonidoff is explaining the stage show which will accompany the film.

"BROKEN ARROW," right, a scene from the 20th-Fox picture to be released in August, and starring James Stewart and Debra Paget, both shown. A departure from the usual western, because of a love story involving an Indian with a white man, the picture may have its premiere in Oklahoma. Julian Blaustein produced and Delmar Daves directed the production.







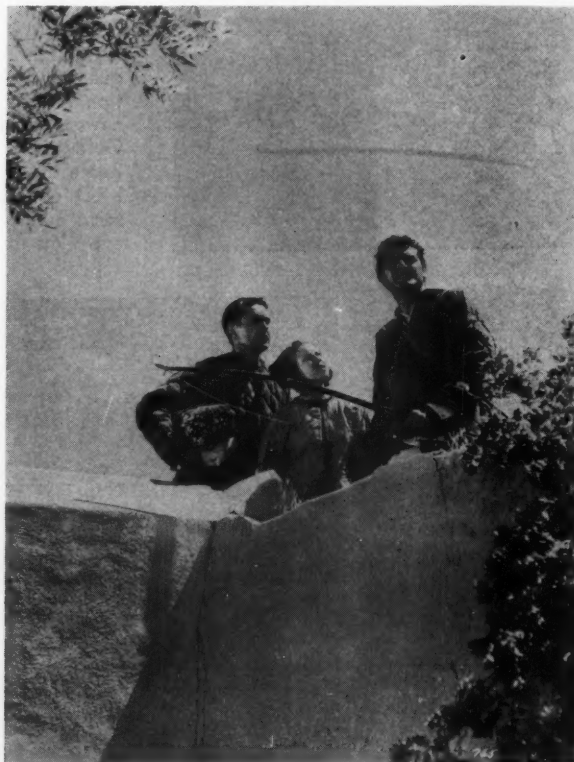
POIGNANT ROMANCE and sweeping action spell box office success for "Broken Arrow," Technicolor drama starring James Stewart and Debra Paget. To be released in August, the picture features Jeff Chandler.

"WHERE THE SIDEWALK ENDS," left, squares off Gary Merrill and Dana Andrews in a realistic drama about New York. Directed and produced by Otto Preminger, the picture co-stars Gene Tierney.



ORIENTAL SKIES, right, light the escape of Tyrone Power, Cecile Aubry and Jack Hawkins in "The Black Rose," 20th Century-Fox's Technicolor romance. More than 500 theatres will have it for mass day-and-date showings on Labor Day.

THE LINE IS BUSY as Ann Sheridan and Leif Erickson, above, forsake office routine in 20th Century - Fox's "Stella." Vic Mature co-stars in this hilarious story of an eccentric family clan.



PAUL DOUGLAS AND RICHARD WIDMARK, left, make an unbeatable combination in the New Orleans filmed "Panic in the Streets." Barbara Bel Geddes shares top billing with Elia Kazan directing.

(Advertisement)





# *35 years a-building*

This week marks the thirty-fifth anniversary of the establishment of Quigley Publishing Company, publishers of Motion Picture Herald, Motion Picture Daily, International Motion Picture Almanac and Fame....

...and Martin Quigley's thirty-fifth anniversary as editor and publisher in the motion picture industry.



# TAX BILL IS A *Blames Tax* "POSSIBILITY" *For Decline*

## COMPO Tax Group Calls on Trade for Continuation of Fight for Repeal

Despite rumors to the contrary, Representative Sam Rayburn, Speaker of the House of Representatives, said Monday there was still a "possibility" that there would be a new tax law this year. Emerging from a meeting with President Truman at the White House, Rep. Rayburn said he personally favored trimming back some of the excise cuts already voted by the House Ways and Means Committee and approving a two per cent increase to 40 per cent on corporate tax rates.

The Speaker said a tax bill from the House was a "probability," but the chances for Senate action were less certain. Senator Scott Lucas said the Senate action depended upon what kind of a bill it receives from the House.

### Myers Cites Decline and Blames Admission Tax

Meanwhile, the Council of Motion Picture Organizations' taxation and legislation committee, headed by Abram F. Myers, urged industry leaders this week to renew their campaign efforts for full repeal of the 20 per cent Federal admission tax. "Our fight has not been won, but neither has it been lost!", he said. "We have made our points regarding the unfair and discriminatory nature of the tax. . . . The brutal, regrettable fact is that theatre attendance has been steadily declining—and that downward trend has increased since our presentation to the Ways and Means Committee. And the end is not in sight—certainly as long as we are burdened by an admission tax."

In a letter to industry representatives engaged in the anti-tax campaign, he outlined the legislative procedure still to come and the efforts that must be made in the House, the Senate, and to get the Senate to override any possible Presidential veto.

### Attack Those Not Fully Supporting Campaign

At the weekend he sharply attacked "dissidents" within the industry who are not giving whole-hearted support to the campaign. Mr. Myers referred to a story in a trade paper to the effect that his stand for complete repeal was splitting the industry; that he insisted on continuing the tax campaign on an all-or-nothing basis, and that he adopted a take-it-or-leave-it attitude. This story, unless corrected, he said, might do serious harm to the campaign during its most critical period.

Mr. Myers said the splendid support given the tax committee by the trade press had been "one of the most satisfactory features of the campaign," and that this "magnificent

## CITY REACHES OUT, GETS HAND SLAPPED

The city of Lincoln, Neb., tried to pull a fast one last week. Because the Starview outdoor theatre is outside the city limits and thus free of city taxes local authorities attempted to extend the boundaries. The City Council, by a 4 to 3 vote, defeated the measure after John Jacobson, City Attorney, and Bernard Gradwohl, attorney for the theatre, presented arguments showing that it was illegal to extend the boundary "for the sole purpose of taxation."

record was not marred" until publication of the story to which he objected.

Local admission taxes this week were continuing to cause headaches. The three per cent admission tax at Eugene, Ore., has been upheld in a circuit court opinion filed by Judge G. F. Skipworth. The city assessed the tax in April, 1948. A month later the Eugene Theatre Company and the Western Amusement Company brought suit to invalidate the tax and the suit came to trial two months ago.

## Lawson and Trumbo Start Serving Time

John Howard Lawson and Dalton Trumbo, two of Hollywood's "Unfriendly Ten," started serving their one-year jail sentences Friday, June 9, for contempt of Congress. The two screen writers were cited in 1947 for refusing to tell the House Un-American Activities Committee whether they had ever been Communists. Lawson appeared before Judge James M. Curran in District Court in Washington, while Trumbo went before Judge David A. Pine. Both judges were asked to suspend or reduce the one-year jail sentence and the \$1,000 fine. Judge Pine denied the motion and Judge Curran took it under advisement. Both were committed to the District jail awaiting transfer to a Federal prison.

## Federal Time Limit Bill Passes Committee

A bill that would establish a uniform Federal statute of limitations of six years, instead of the present state statutes which run from one to seven, but mostly around two or three years, was approved last week by a Special House Judiciary sub-committee. The bill would make it harder for trust suit defendants and would also give the Government power to sue for damages in monopoly cases. House approval may be obtained this session, but Senate passage is unlikely.

Heavy taxation and reduced amusement budgets, and not television, are to be blamed for the decline in film attendance, Gael Sullivan, executive director of Theatre Owners of America, told the annual convention of the Motion Picture Exhibitors of Florida this week.

The two-day meeting was presided over by Mitchell Wolfson, who introduced to the delegates William C. Lantaff, Florida's Democratic nominee for Congressman. Mr. Lantaff promised to help in removing "prohibitive, discriminatory excise taxes." The convention was opened by L. A. Stein, president of the exhibitor group.

A new slate of officers elected at the meeting included Bolivar F. Hyde, president; L. A. Stein, vice-president; M. E. Hensler, treasurer; William C. Cumbar, treasurer, and Mitchell Wolfson, TOA representative. Regional chairmen and directors include Carl Floyd, Robert Cannon, Rufus Davis, Mr. Wolfson, Pete Lucas and E. D. Martin, who will be chairman-at-large.

Mr. Sullivan told the gathering that exhibition needed a national voice such as TOA to tackle industry problems and to obtain an uninterrupted flow of good product from Hollywood. The TOA executive said he expected the House Ways and Means Committee to have a tax bill ready by July 1 and that, if the House set up a good bill, the Senate should act promptly on it.

Lamar Sarra, legislative chairman of the Florida exhibitors, summed up 1949 legislation for the convention and urged the industry to begin at once to "sell" city officials on the importance of tax repeal to theatre patrons.

## Popkin, Justman Talk U.A. Stock Deal

Harry Popkin and Joseph Justman, head of Motion Picture Center in Hollywood, both members of a west coast group interested in the acquisition of 12,000 shares of United Artists stock, arrived in New York this week. No details were announced but the two men conferred at length with Arthur Schwartz and Vitalis Chalif, both UA board members, and Arthur W. Kelly, UA executive vice-president. Gradwell Sears, UA president, is ill with a heart ailment at New York Hospital.

## Majors, Intermountain Named in Salt Lake Suit

An anti-trust action seeking damages of \$1,177,875 against the eight major distributors and Intermountain Theatres Inc., a Paramount affiliate, was filed Wednesday in U. S. District Court in Salt Lake by Fred A. Weller, Los Angeles exhibitor counsel, on behalf of James A. Christensen, owner of Salt Lake's Arcade theatre. The complaint attacks alleged arbitrary clearance system which, it stated, has been in existence since 1937.



# DEMAND RELAXATION OF JACKSON PARK DECREE

## Balaban & Katz Ask Court to Modify 2-Week Run Provision of Order

The legal wrangling around the Jackson Park decree, which limits the length of runs in Chicago's Loop district, were revived last week as theatres affected by the two-week restriction sought to upset Federal Judge Michael Igoe's ruling.

The renewal of this long-drawn-out court battle has been in the air for months, in fact since it became clearly evident that the decree was operating to the satisfaction of neither Thomas McConnell, Jackson Park theatre attorney; Balaban and Katz, nor the RKO theatres in the Loop.

## Circuit Court Upholds Right To Occasional Extension

Last Thursday, Mr. McConnell was informed by the Circuit Court of Appeals that the District Court was entirely within its rights in granting occasional extension from the two-week limit. Mr. McConnell had claimed that the District Court was not empowered to modify the decree in any way. The next phase of the case came Monday when Balaban and Katz asked Judge Igoe—in whose hands lay the entire responsibility for granting or rejecting petitions from exhibitors for more than two-week runs—to modify certain portions of the decree, the aim apparently to seek blanket-relief from the two-week limitation. Judge Igoe gave Mr. McConnell 20 days to submit an answer to the Balaban and Katz action.

Mr. McConnell's challenge to the authority of the District Court's granting run extensions came after Twentieth Century-Fox had been given permission to run "Come to the Stable" for six weeks at Balaban and Katz' United theatre. The court's action on "Come to the Stable" had been preceded on other occasions with similar permission for extended runs. Mr. McConnell's claim was that Judge Igoe did not have the authority to modify the decree.

## Claim Modification of Decree Necessary

However, the Circuit Court of Appeals was very clear in rejecting this claim. "It appears plain," said the court, "that a two-week period was not arrived at by any logic, formula or scientific process. Such time was, as Judge Igoe stated, arbitrarily fixed. Thus, it seems plain that both the court and the plaintiff's counsel (Mr. McConnell) understood both at the time the decree was entered and subsequently that the court was vested with a discretion to permit the run of a Loop picture for a longer period than designated in the decree."

The Balaban and Katz action before Judge Igoe took the tack that modification

## WOULD DIVEST 60 WARNER THEATRES

The anti-trust consent decree talks now going on between Warner Bros. and the Department of Justice are based on the premise that approximately 60 theatres would have to be divested after the split of distribution-production from exhibition activities takes place, a company financial statement said this week. "The company is continuing negotiations with the Government," the statement said.

and clarification of the decree was necessary, especially with regard to the run limitation. It has been no secret that both sides have found it rather irksome to spend time and money in litigation every time an application was made to have the run of a film extended. Balaban and Katz is hoping to have the decree modified along lines permitting an easier provision in the granting of permission for longer engagements.

Another hope of Balaban and Katz is to have eased the clause in the decree pertaining to the restrictions on playing double features in the Loop. The situation at the present time permits the playing of double features in such theatres as the Garrick, Roosevelt and United Artists, but the quality of the product used is not top grade. It is understood that Balaban and Katz hopes to make an arrangement with the District Court similar to that made by RKO, whereby the Palace and the Grand must make available 15 features in 13 weeks to outlying houses. The Grand is a long run theatre and the Grand has a double feature policy. This is the first time Balaban and Katz has sought relief from the decree since 1948.

The appeals court, in answering Mr. McConnell, referred to the strain of time and money in coming to the court every time permission was sought for a longer run. However, it said: "We recognize . . . that numerous applications for permission such as was granted in the instant case ("Come to the Stable") imposes an onerous burden upon the court and perhaps a hardship upon the plaintiffs by reason of the continuing litigation. . . . But that court, as this, must appraise the situation as it is and not as the plaintiffs now think it should be."

## Anti-Drive-in Law Sought

The drafting of an ordinance which would outlaw drive-in building within the Detroit city limits is sought in the City Council. Edward D. Connor told the Council a national survey indicated drive-ins to be a source of steady complaint.

## United Para. Asks Relief

United Paramount Theatres—the exhibition company formed as a result of the anti-trust consent decree divorce—is seeking to have the divestiture provisions of the decree eased. The chances are that such modification will be approved since the Justice Department is sympathetic to the company's claim. The change would not affect the schedule of partnership splits.

United Paramount's problems in disposing of theatres acquired as a result of the buying out of partners is the reason for the attempt to have the decree revised. As it stands now, the decree requires the company to dispose of certain holdings within six months after the property is acquired. It is felt in certain cases that this deadline entails financial sacrifice.

While United Paramount has been ahead of schedule in its partnership breakups, the matter of divestiture has proved a more difficult problem. The policy of the Justice Department has been one of cooperation in cases where the major companies have made full effort to comply with court orders. And since United Paramount and the pre-divorcement parent corporation have transferred more properties than all the other major companies combined, the company feels the Government will go along.

A recent agreement gave United Paramount an additional 30 days to dispose of 14 theatres acquired in the partnership split with the Wilby-Kinney circuit.

## Goldman Gets Warner Houses In Anti-Trust Settlement

The \$1,050,000 out-of-court settlement of William Goldman's anti-trust suit against Warner Bros. in Philadelphia provides for the Goldman circuit to receive the Strand at Pottstown, Pa., and the State and Strand at Hanover, Pa., Warner-operated houses. The deal is also understood to include the transfer of three Philadelphia neighborhood theatres to Mr. Goldman. The suit was filed on behalf of the Erlanger theatre.

## Minnesota Amusement Sells Chicago Lease

The Minnesota Amusement Company has sold its lease on the last run Aster theatre in Chicago's Loop to Donald Swartz and Associates, effective June 29. The lease had two years to run with a five-year option. The purchase price was in excess of \$50,000. The sale takes Minnesota Amusement out of "B" runs in the Loop.

## Urges Study Of Possible Grievances

Independent exhibitors throughout the country were alerted this week by Abram F. Myers, Allied general counsel, to be on the lookout for any complaints that they may have involving "competing theatres affiliated with Loew's, Twentieth Century-Fox and Warner Bros." These grievances, said a bulletin from Mr. Myers, if they are "just" should be sent to the Justice Department "for consideration when the question of divestiture comes up."

Mr. Myers said that when the Supreme Court mandate, which last week affirmed the Statutory Court decision of February 8 last, is sent down to the District Court, that decision will become a final decree within the meaning of Section 5 of the Clayton Act. This section allows for a Government anti-trust decree to be used as prima facie evidence in a private treble damage trust action, though the connection between the decree and that suit must still be proved.

Mr. Myers repeated previous criticism of what he described as the delaying tactics of the companies. However, he did have a good word for Paramount and RKO, who settled by consent decree. Said he: "Those companies (Paramount and RKO) in their desire to conform to the law and put their houses in order, risked the criticism which inevitably would follow in case the other defendants succeeded in securing a reversal of the divorcement order. Now the management of those companies has been fully vindicated. The settlements which they made were favorable to their interests because they were obtained at a time when the Department (of Justice) wished to obtain precedents for total divorcement."

As for the other three companies, of whom he said it had been indicated that they would ask for a rehearing of the case, Mr. Myers said: "A burnt child knows enough to shun the fire, but not some grown-ups."

### Indiana ATO Holds Annual Convention

A number of Hollywood personalities, headed by George Jessel, were guest speakers at the two-day program of the Associated Theatre Owners of Indiana's tenth annual spring convention at French Lick this week. The board held an open dinner meeting Monday. Attending the convention in addition to Mr. Jessel were Gloria Swanson and Rex Allen, Western star.

Mr. Jessel urged that exhibitors see every picture to properly prepare selling campaigns. Sam Shain, exhibitor relations chief for Twentieth Century-Fox, expressed optimism in the future and said 20th-Fox field men would continue to have complete autonomy.

Trueman Rembusch, Allied president, urged that every effort be made to bring about repeal of the admission tax.

### RAFFERTY CITES DANGER IN ANTI-TRUST SUITS

Calling it a matter of "self-preservation," Edward Rafferty, New York lawyer and former head of United Artists, last week called for industry unity in the face of a threat of extermination by increasing anti-trust suits. Speaking before the Variety Club of Baltimore, Mr. Rafferty said that as the result of anti-trust litigation 130 law suits with total damages in excess of \$100,000,000 were pending against distributors and producers. Mr. Rafferty said the triple-damage provision of the Federal anti-trust laws should be eliminated.

## New Deal In Teaneck

The Teaneck tempest, boiling last week, simmered down this week with the lifting of the ban in the Teaneck theatre against boisterous teen-agers.

However, the easing of the tension in the New Jersey town did not come about without one casualty: Al Harris, the manager of the theatre, resigned after officials of the Skouras circuit rescinded the order against the admission of teen-agers 14 to 18. Mr. Harris had barred them because of what he described as malicious mischief, including arson, and noise that kept other patrons from enjoying the show.

Two other developments took place as a result of Mr. Harris' action and resignation. The first was the decision by a representative group of the town's youth to choose a committee for the purpose of improving the youngsters' manners in the theatre. The second was the appointment of Mrs. James T. Corneille, mother of six children, to take Mr. Harris' place as manager. Mrs. Corneille has recently been managing another Skouras house in Englewood, N. J.

### MGM Plans to Release 42 Shorts Next Year

MGM this week announced that it would release 42 short subjects during the 12-month period starting September 1 next. The release will include a new series by James A. FitzPatrick, well known for many years for his "Traveltalks" pictures. The films include: 16 Technicolor cartoons (including the Tom and Jerry series); six Gold Medal Reprint Cartoons; 10 Pete Smith Specialties; eight "People on Parade," the new FitzPatrick series, and two two-reel specials.

### Paramount Votes Dividend

The board of directors of Paramount Pictures Corp. have declared a quarterly dividend of 50 cents per share on common stock. The dividend is payable June 30, 1950, to stockholders of record June 19.

## Wallis Signs To Do 13 for Paramount

Hal Wallis has signed a new contract with Paramount under which he will make 13 pictures for that company's release at an estimated expenditure of \$19,500,000, it was announced in Los Angeles as the Paramount sales convention was about to get under way. The contract supersedes a releasing arrangement between Wallis Productions and Paramount signed in December, 1948, which called for 12 pictures. Five of these have been completed and seven more have been carried forward to be included in the new contract.

Tuesday it was announced that William Pine and William Thomas would produce four pictures for Paramount. At the same time they told the convention they are setting aside 10 per cent of the profits from "The Lawless" to be divided among those who attended the sales meeting.

William Wyler, Paramount producer-director, will bring Sir Laurence Olivier to Hollywood in August to play the starring role of "Hurstwood" in Mr. Wyler's production, "Carrie Ames," which will be based on Theodore Dreiser's novel, "Sister Carrie."

The Wallis production, "My Friend Irma Goes West," will have a two-day world premiere at Las Vegas, Nevada, June 25 and 26, Max E. Youngstein, director of advertising and publicity, has announced. The film will have its official opening at the El Portal theatre.

### Set Plans for Annual TOA Meet October 30

Plans for the annual convention of Theatre Owners of America were discussed at a two-day conference at the Hotel Shamrock in Houston, Texas, last week. Present were Gael Sullivan, executive director of TOA; Robert J. O'Donnell, general chairman of arrangements; Raymond Willie and Charles E. Lewis, assistant general chairmen; Al Lever, executive director; Torrence Hudgins, finance officer, and Dick Owen, convention coordinator. The meeting will be held from October 30 to November 2 at the Shamrock and, as last year, will feature an equipment exhibition.

### Salt Lake Variety Club Gets Charter Wednesday

The fifth annual Exhibitors-Distributors Roundup will get under way in Salt Lake City next Wednesday evening when officials of Variety Clubs International will present the city's new tent, No. 38, with its charter. Henry S. Ungerleider is chief barker for the new Variety unit. In the following three days the Roundup will include a golf tournament, dinners, screenings, and a special meeting of the Utah-Idaho Pacific Coast Conference of Independent Theatre Owners.

# SALESMANSHIP, ECONOMY NEEDED NOW: BALABAN

## Urges All-Out Effort at Full-Dress Paramount Sales Meeting on Coast

Showmanship and salesmanship were the twin keynotes as Paramount's first major sales and distribution convention in 11 years got under way at the Ambassador Hotel in Los Angeles Monday and continued through Wednesday. With 300 distribution and 50 production representatives present, the delegates covered the integration of distribution and studio activities, selling plans for the forthcoming product, and plans for the company's annual sales drive, September 3 to December 2.

One of the important events at the meeting was the listing of product to be released in the months to come. The discussions of the delegates were based on sales and exploitation plans for these pictures. Full details are on page 27.

## Prefers Realistic View Of Situation Today

The tenor of the meeting was set Monday when Barney Balaban, president of Paramount Pictures Corp., spoke on industry conditions and said strict economy from the script to final exhibition sales for every picture, together with all-out salesmanship were necessary for survival under current market conditions.

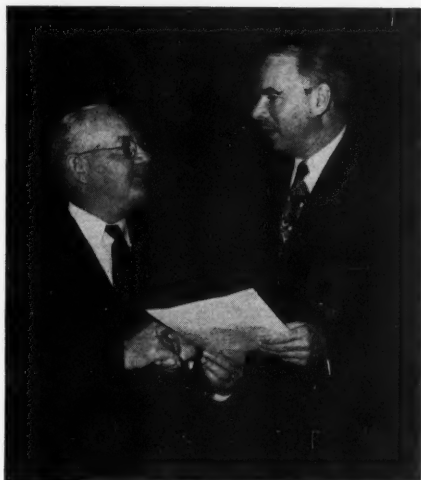
"Although the current mood of our industry is to frown on any suggestions that all will not be bright and rosy," he said, "my obligation to you impels me to speak out realistically. I would rather risk the unjust charge of pessimism today than endure the guilt of negligence a year from now."

After outlining the history of the industry for the past three years, Mr. Balaban cited figures on grosses showing "50 top-grossing pictures released in 1946 produced a domestic gross ranging from \$2,400,000 to \$9,000,000" whereas "in 1950 on the basis of present information available 50 top-grossing pictures this year will turn in domestic grosses ranging from \$1,500,000 to about \$5,000,000." This necessitated greater economies and salesmanship, he said.

## Schwalberg Meets With Division Managers

Adolph Zukor, board chairman, followed the same general tone and pointed out that Paramount has weathered many conditions of economic stress, but this was the first time the stress came to the film industry while other industries were thriving. This makes it the film industry's special problem, he said, and requires the elimination of faulty thinking in Hollywood and elsewhere born of the easy-money eras.

Preceding the opening session, four days



Mayor Fletcher Bowron, left, of Los Angeles, presents A. W. Schwalberg, president of Paramount Film Distributing Corp., a proclamation making delegates to the Paramount convention honorary citizens of that city.

of meetings were held by A. W. Schwalberg, president of Paramount Film Distributing Corp., who also presided over the convention, with home office distribution executives and the five division managers to complete convention agenda and plans for the autumn sales campaign. These preliminary meetings continued through Sunday night, when division managers briefed the 32 branch managers from this country and Canada.

## Executives Introduced To Sales Delegates

First order of business on the opening day of the convention was the introduction of the home office staff by Mr. Schwalberg. Max E. Youngstein, advertising-publicity director, then introduced his staff members and the five division managers called the role of field delegates.

Mr. Schwalberg then presented Henry Ginsberg, vice-president in charge of production; Oscar Morgan, short subjects and newsreel sales manager, and Louis Phillips, who discussed legal problems.

A highlight of the first day's session was the awarding of \$50,000 in prizes to winners of Paramount's "Gold Rush of '49" contest. First prize winner was the Des Moines branch. Oklahoma City was second, and Memphis third.

The second day of the conference was highlighted by a luncheon attended by some 300 delegates, and 30 leading executives. The luncheon was for the purpose of having the exhibition and distribution guests exchange views on mutual industry problems. The main theme of these exchanges boiled down to the theatre operators calling up the

producers to give them film that will bring patrons to the box office.

To this, Mr. Balaban replied that a larger output of high quality product was planned but exhibitors must do their utmost to sell this product.

Heading the exhibitor guests was Charles Skouras, National Theatres president, who distributed copies of the circuit's brochure, "Let's Prove Movies Are Better Than Ever," which will be used in the forthcoming nationwide showmanship campaign.

## O'Donnell Is Critical of Theatre Over-Booking

Robert J. O'Donnell of Texas criticized what he described as over-booking and Hugh Bruen, former chairman of the Pacific Coast Conference of Independent Theatre Owners, cited the report of hundreds of theatres closing.

Other theatre executives included: Harry Arthur, Sr., Harry Arthur, Jr., Milton Arthur, Marco Wolff, Roy Wolff, Eddie Zabel, George Bowser, Cullen Esty, Bert Pirosh, Pete Lundgren, Ken Derby, Ish White, Harry Rackin, Syd Lehman, Earle Johnson, Selby Carr, Charles Caballero, Harry Vinnicof, Gus Metzger, Ben Wallerstein, Leo Miller, J. R. Rogers, Ted Jones, Pat DiCicco, Harry Lockhart, Mike Rosenberg, Red Stein and James Edwards.

The subject of television was dealt with by Paul A. Raibourn, Paramount vice-president, in the second session of the convention. Mr. Raibourn said that color video will be seen in theatres within a year. He also discussed special Federal Communications Commission allocation of frequencies for the transmission of news and sporting events to a network of 10,000 theatres; tri-dimensional pictures, and other developments.

## Noted Scientist Working On Theatre Television

Mr. Raibourn said that Paramount six months ago had made arrangements with Dr. Ernest O. Lawrence, Cyclotron inventor, to work on theatre color video. He added that such has been the progress made that color telecasting was possible and probable both in theatres and in the home within 12 months.

Mr. Raibourn also said: More than 5,000,000 television sets will be sold this year; television appeals to youth, therefore it is well to adapt it to the screen; television cannot be blamed entirely for the drop in grosses; Phonevision—"pay as you see" television—will not develop into a workable system.

The convention also was informed that the pre-release engagements for "Samson and Delilah" which to date total 1,050, will continue "at full speed" until October 1. After that date the maximum penetration

(Continued on page 31)



# PARAMOUNT UNROLLS ITS 1950 BLUEPRINT



THEY'RE making history over at Paramount.

As the company last week bared its "Blueprint for the Future" at the first national sales convention in Los Angeles, executives proudly acclaimed what they considered to be the studio's brightest and

strongest product lineup in many years, supported by an impressive array of talent, and based on intelligent, long-range planning.

Exhibitors can look to Paramount for every type of film and a goodly number of pictures in color. As Henry Ginsberg, vice-president in charge of production and studio operation, put it: "As the very basis of our thoughts, when we plan the year's schedule of films, is the theme of 'balance.' Quality is the criterion we apply to every film we make, no matter what its theme."

His words are borne out by the list of scheduled releases and planned productions. They're all there—the rugged outdoor west-

erns, the emotional dramas, the hilarious comedies, the gay and colorful musicals, the melodramas, the action pictures, the message pictures and all the other kinds that spellbind audiences and provide powerful proof of the industry's slogan that "Movies Are Better Than Ever."

The assembled Paramount production and distribution forces, backed by a long and not-forgotten tradition but meeting for the first time under the sponsorship of a brand-new company that emerged from 12 years of litigation, this week were confronted with a varied lineup. Here are just some of the pictures which they will handle.

"My Friend Irma Goes West," sequel to "My Friend Irma," starring John Lund, Corinne Calvet, Diana Lynn and the comedy team of Dean Martin and Jerry Lewis. Marie Wilson of course again plays "Irma." From William H. Pine and William C. Thomas comes "The Lawless," which stars Macdonald Carey and Gail Russell in a hard-hitting story; Hal Wallis contributes "The Furies," with Barbara Stanwyck, Wendell Corey and Walter Huston. The already much talked-about "Sunset Boulevard," starring William Holden, Gloria Swanson and Erich von Stroheim, is in the offing.

Bob Hope's inimitable brand of comedy shows up to best advantage in "Fancy Pants," which co-stars Lucille Ball. William Holden and Nancy Olson team up with Barry Fitzgerald in "Union Station," and there is western adventure in Technicolor in "Copper Canyon," which stars Ray Milland and Hedy Lamarr. Fred Astaire's magic dancing feet are very much in evidence in "Let's Dance," in which he gets a new partner—Betty Hutton. Coming up also is Cecil B. DeMille's color spectacle, "Samson and Delilah."

Bing Crosby returns in "Mr. Music," with Nancy Olson and Charles Coburn and typical strength of cast and story are represented in two forthcoming releases—"September Affair," starring Joan Fontaine and Joseph

**William H. Pine and William C. Thomas harness their action technique to a different theme—mob action in a small town—in "The Lawless." It stars Macdonald Carey and Gail Russell.**

Cotten (another Hal Wallis production), and "A Place in the Sun," which has a stirring subject along with Montgomery Clift and Elizabeth Taylor to its credit.

Reflecting the company's faith in the future of the business, the product outlook is bright and augurs well for a lively boxoffice. Among the pictures to go before the cameras next month are "Ace in the Hole," starring Bob Hope; "Detective Story," from the Sidney Kingsley stage hit; "Pardners," a musical western bringing together Bing Crosby and Bill Boyd (Hopalong Cassidy), and "Look, Ma, I'm Dancing," another Broadway hit, starring Betty Hutton. Crosby will star in Stephen Vincent Benet's "Famous."

Turning out and selling such a long line of potential hits requires smooth, well-coordinated teamwork. It requires imagination, enthusiasm, skill and a strong belief in the industry in general and the company in particular. Quite often it requires just plain guts.

Meet the men who are doing the job at Paramount.

THE PARAMOUNT "GENERAL STAFF": The policy-makers include Barney Balaban, president; Adolph Zukor, elder statesman of the industry and Paramount's chairman of the board; Stanton Griffis, chairman of the Executive Committee (now on leave as U. S. Ambassador to Argentina), and Henry Ginsberg, Y. Frank Freeman, Austin Keough and Paul Raibourn, vice-presidents. Mr. Keough is general counsel, and Mr. Raibourn doubles as president of Paramount Television Productions and chief of Budget and Planning. Officers and aides of the Paramount Film Distributing Cor-

(Continued on page 27)

**Gloria Swanson plays her climactic scene in "Sunset Boulevard," the Charles Brackett-Billy Wilder melodrama of Hollywood and its people, past and present. Paramount calls it "the most unusual since 'The Lost Weekend'."**

# Paramount's Golden Future *and YOURS...*

Paramount  
Pictures

guaranteed by



**THE  
GREATEST  
STUDIO ON  
EARTH**

scene of the most enthusiastic Sales Convention in Paramount's history. Your on-the-spot reporter, your Paramount salesman, will soon detail to you

the important pictures outlined in the following pages and produced specifically to solve today's boxoffice problems. In order of release they are....

# Cecil B. DeMille's Masterpiece **Samson and Delilah**

Color by **TECHNICOLOR**



**Now Playing**

starring  
**HEDY LAMARR · VICTOR MATURE**  
**GEORGE SANDERS · ANGELA LANSBURY**  
**HENRY WILCOXON**

Produced and Directed by  
**CECIL B. DEMILLE**

Screenplay by Jesse L. Lasky, Jr. • Frederic M. Frank  
From original treatments by Harold Lamb  
and Vladimir Jabotinsky • Based upon the  
history of Samson and Delilah  
in the Holy Bible, Judges 13-16



**NOW EXHIBITORS KNOW  
THERE HAS NEVER BEEN  
A GROSSER LIKE IT!**

The clamor for dates on this unprecedented attraction has never been equalled in the annals of our industry. More than a thousand contracts have been signed. More than five hundred engagements have already been played. In every one of these, the record speaks for itself!

**FAMOUS PRODUCERS, DIRECTORS AND WRITERS, whose names mean top grossify t**



# My Friend Irma Goes West

A **HAL WALLIS** Production  
Starring

**JOHN LUND • CORINNE CALVET**  
**DIANA LYNN**

**DEAN MARTIN and JERRY LEWIS**

with **MARIE WILSON** AS IRMA

Directed by Hal Walker

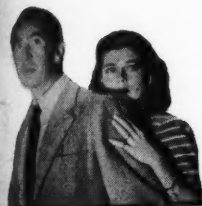
Screenplay by Cy Howard and Parke Levy  
Songs by Jay Livingston and Ray Evans



**For July Fourth**

THE NEW "IRMA" HIT SHOWMEN ASKED FOR. Radio's original "Irma" repeats her first screen sensation in Hal Wallis' bang-up follow-up comedy that has all the same stars—including America's

top fun team, Martin and Lewis, plus curvaceous Corinne Calvet. Hit Parade tunes by Livingston and Evans. And monkey-shines by a fellow named Pierre. Just perfect for July Fourth fun!



"WILL BE MOST TALKED-OF PICTURE OF YEAR" is the prediction of Drew Pearson, famous newspaper columnist and radio commentator who appears in the trailer and will be featured in many of

the ads. This is the different, controversial type of action material every exhibitor is seeking for an increase in theatre attendance today. Film Bulletin says "Gives Paramount plenty to shout about!"

# THE LAWLESS

Starring

**MACDONALD CAREY**  
and **GAIL RUSSELL**

with

**John Sands • Lee Patrick • John Hoyt • Lalo Rios**

Directed by Joseph Losey • Written for the screen by Geoffrey Homes • Produced by William H. Pine and William C. Thomas



**For July Release**

Justify the attractions in your Golden Future, from . . .



**THE  
GREATEST  
STUDIO ON  
EARTH**

**WILLIAM HOLDEN  
GLORIA SWANSON  
ERICH VON STROHEIM** in  
**SUNSET BOULEVARD**

with  
NANCY OLSON • FRED CLARK • LLOYD GOUGH  
JACK WEBB and CECIL B. DEMILLE • HEDDA  
HOPPER • BUSTER KEATON • ANNA Q. NILSSON  
H. B. WARNER • FRANKLYN FARNUM  
Produced by CHARLES BRACKETT  
Directed by **BILLY WILDER**  
Written by Charles Brackett, Billy Wilder and D. M. Marshman, Jr.

For August Release



"IT'S A GIANT AMONG MOTION PICTURES" says Daily Variety as this builds advance excitement equal to "Lost Weekend"—and gets biggest Paramount pre-selling since "Samson and Delilah".

"Swanson's performance Academy Award job!" says Exhibitor Walter Reade, Jr. while Los Angeles Herald and Express editorializes: "'Sunset Boulevard' will live as long as there is a Hollywood!"



**THE BRAND OF GREATNESS IS ON "THE FURIES"!** Look back at Paramount's record of great westerns like "The Plainsman," "Wells Fargo" and "Union Pacific" and you'll look forward to this big attraction

in the same pattern. It's written by the author of "Duel In The Sun" and played by one of the year's top casts—to bring to life the tumultuous conflicts of a mighty cattle empire ruled by violence.

**BARBARA STANWYCK  
WENDELL COREY  
WALTER HUSTON**  
in **HAL WALLIS'** production

**THE FURIES**

with  
**JUDITH ANDERSON • GILBERT ROLAND  
THOMAS GÓMEZ • BEULAH BONDI**  
Directed by **ANTHONY MANN** • Screenplay by Charles Schnee  
From a novel by **NIVEN BUSCH**

For August Release



**STARS THE PUBLIC BUYS**, for which Paramount has long been noted, spangvery



# BOB HOPE LUCILLE BALL

## in **FANCY PANTS**

with  
**BRUCE CABOT · JACK KIRKWOOD**

Color by  
**TECHNICOLOR**

Produced by ROBERT L. WELCH · Directed by  
GEORGE MARSHALL · Screenplay by Edmund  
Hartmann and Robert O'Brien · Based on a  
Story by Harry Leon Wilson  
Songs by Jay Livingston and Ray Evans



For Release Paramount  
Week Sept. 3-9

**HOPE'S FIRST IN COLOR SINCE "PALEFACE"**  
—and he's teamed with that Ball-of-fire who was  
his co-star in "Sorrowful Jones." Watch the in-  
dustry's top star deliver his top money picture!

Yes, it's so great we picked it to celebrate Paramount  
Week. And Bob introduces the zingiest, singiest tune  
since "Buttons and Bows" won that "Oscar." It's  
"Home Cookin' "—and it's hot!

**MYSTERY—MELODRAMA—AND EXCITEMENT**  
are crowded into every frame of this picture based  
on a celebrated Saturday Evening Post story about  
a baffling kidnapping case in a great city's railroad

terminal. Its release has been set precisely when  
the whole country will be talking about its stars,  
William Holden and Nancy Olson, who are featured  
as the young sweethearts in "Sunset Boulevard."



# UNION STATION

starring

**WILLIAM HOLDEN  
NANCY OLSON  
BARRY FITZGERALD**

with

**LYLE BETTGER · JAN STERLING**  
Produced by Jules Schermer · Directed by  
Rudy Mate · Screenplay by Sydney Boehm  
from a novel by Thomas Walsh



For September Release

every cast of every hit in your Golden Future, from . .



**THE  
GREATEST  
STUDIO ON  
EARTH**



RAY HEDY  
MILLAND • LAMARR  
MACDONALD  
CAREY

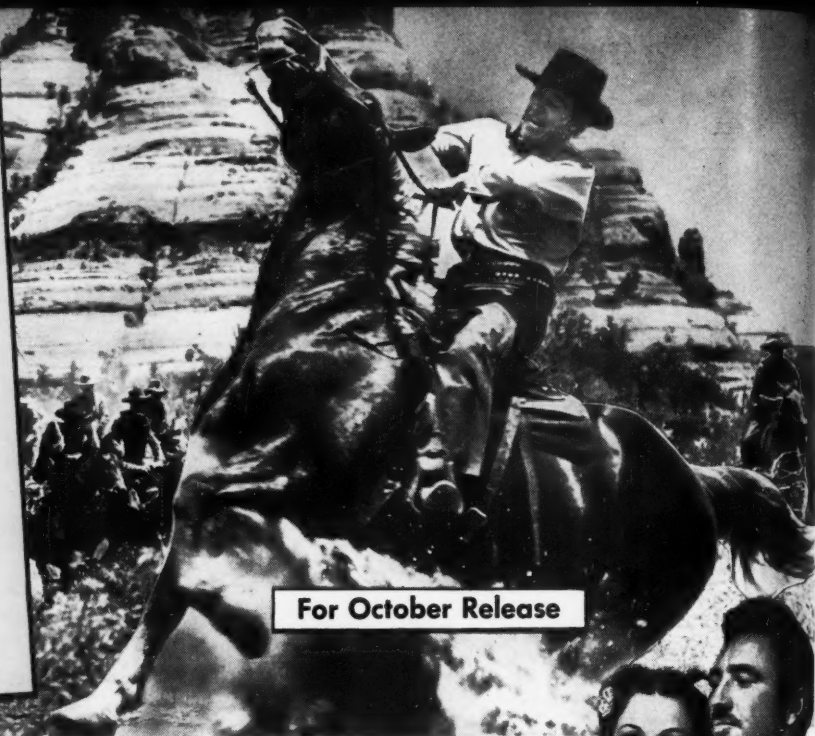
Mona Freeman • Harry Carey, Jr.  
in

# COPPER CANYON

A JOHN FARROW Production

Color by **TECHNICOLOR**

Produced by MEL EPSTEIN • Directed by  
JOHN FARROW • Screenplay by  
Jonathan Latimer • Story by Richard English



For October Release

IT HAS THE BOXOFFICE SIZE OF "CALIFORNIA"—and it's directed by the same expert, John Farrow. Its 4-star cast includes Hedy Lamarr in her first role since she completed "Samson and Delilah." Pan-

oramas, accented by Technicolor, frame furious action. To make America "Copper Canyon"-conscious, the song by that name has been radio-exploited several months in advance of release.



**HUTTON IS BOXOFFICE-HOT AS NEVER BEFORE** so Paramount decks her in Technicolor, teams her with Astaire to climax her sensational job in "Annie Get Your Gun". Directed by the expert who made

"Road to Rio", she and Fred sing and dance to half a dozen top-drawer hit tunes by Frank Loesser, the composer who won this year's Academy Award. A musical in the famous Paramount tradition!

BETTY FRED  
HUTTON • ASTAIRE  
in

# LET'S DANCE

with

ROLAND YOUNG • RUTH WARRICK  
LUCILE WATSON • GREGORY MOFFETT

COLOR BY  
**TECHNICOLOR**

Produced by Robert Fellows • Directed by  
Norman Z. McLeod • Screenplay by Allan  
Scott • Additional Dialogue by Dane Lussier  
Songs by Frank Loesser

For Thanksgiving



**PRODUCTION VALUES** like off-the-beaten-track stories, hit songs and Color by Technicolor

UMI

BING  
**CROSBY • OLSON**  
CHARLES  
**COBURN • HUSSEY**

in  
**Mr Music**


with  
**ROBERT STACK • Tom Ewell • Charles Kemper**  
and **MARGE AND GOWER CHAMPION**  
Guest Artists: GROUCHO MARX • DOROTHY KIRSTEN  
PEGGY LEE • THE MERRY MACS • Produced by Robert L. Welch  
Directed by Richard Haydn • Suggested by a Play by Samson  
Raphaelson • Written for the Screen by Arthur Sheekman  
Lyrics by Johnny Burke • Music by James Van Heusen

For Christmas



**BING'S BIGGEST MUSICAL SINCE "BLUE SKIES".**  
Yes, we patterned this after that great hit — and made it greater. What a title for Bing! Look at those guest stars! Listen for its nine songs. Stand by for

Bing's show-stopping song-and-dance routine with Groucho Marx! Marvel as Bing sings that extraordinary 4-part number alone thru miracle multiple-recording! Truly the Show of Shows in 1950!



**THE GLORY OF THE UNITED STATES MARINES**  
is excitingly dramatized in the fabulous exploit that first brought them fame. Told in a blaze of Technicolor, it's played by a swashbuckling cast. On

the shores of Tripoli, the Marines defeat the pirate hordes who in 1805 dared challenge America's rights to freedom of the seas. A fast-paced adventure script with big-scale production values.

MAUREEN  
**O'HARA • PAYNE**  
in  
**TRIPOLI**

also starring  
**HOWARD  
DA SILVA**

Color by **TECHNICOLOR**

with  
**PHILIP REED • GRANT WITHERS**  
Produced by WILLIAM H. PINE and WILLIAM  
C. THOMAS • Directed by Will Price • Screenplay  
by Winston Miller

For December Release



Technicolor, further guarantee your Golden Future, from . . .



**THE  
GREATEST  
STUDIO ON  
EARTH**

# Paramount's Golden Future *and YOURS...*



will continue in '51—and far beyond—as  
the same famous studio delivers hits like

## **SEPTEMBER AFFAIR**

A Hal Wallis Production starring Joan Fontaine, Joseph Cotten, Francoise Rosay—with Jessica Tandy.

## **UNITED STATES MAIL**

Starring Alan Ladd and Phyllis Calvert—with Jan Sterling.

## **A PLACE IN THE SUN**

A George Stevens Production starring Montgomery Clift, Elizabeth Taylor, Shelley Winters.

## **DARK CITY**

A Hal Wallis Production. Starring Elizabeth Scott, Wendell Corey, Viveca Lindfors, Don DeFore.

## **BEYOND THE SUNSET**

Starring Glenn Ford, Edmund O'Brien, Rhonda Fleming.

## **MR. AND MISS ANONYMOUS**

(TENTATIVE TITLE)

A George Stevens Production starring Joan Fontaine, Ray Milland and Teresa Wright.

## **A RELATIVE STRANGER**

Produced by Charles Brackett. Directed by Mitchell Leisen. Starring Gene Tierney, John Lund.

## **THE GREAT MISSOURI RAID**

Color by Technicolor. Starring Wendell Corey, Macdonald Carey, Ellen Drew.

## **DETECTIVE STORY**

Sidney Kingsley's Broadway stage success. To be produced and directed by William Wyler.

Build An All-Paramount Show with  
Paramount News and Paramount Shorts

**And To Be Filmed Early In 1951**

**Cecil B. DeMille's next—"THE GREATEST SHOW ON EARTH"**

**Color by TECHNICOLOR, The Story of Ringling Bros., Barnum and Bailey Circus**



# BLUEPRINT

(Continued from page 18)

poration also are heard in the formulation of policy.

**PRODUCTION:** Henry Ginsberg, whose full title reads vice-president in charge of production and studio operation, joined Paramount in 1940, bringing with him years of experience in studio operation and management. He believes firmly that, in today's competitive market, quality and variety are the best answers.

## Studio Executive Staff

Working with him is genial Y. Frank Freeman, vice-president, and a group of men who make up the Production Executive Staff. They include Jacob H. Karp, Samuel J. Briskin, D. A. Doran, William Meiklejohn and Joe Youngerman, along with Richard L. Johnson, who functions as production manager. In addition there are Bernard Smith, head of the story department; Luigi Luraschi, head of the censorship department, and Charles West, head of the film editing department.

Needless to say, Mr. Balaban keeps a close eye on the operations of both the production and the distribution end of Paramount where his considered counsel is taken as one of the company's major assets.

Paramount's roster of producers and directors rates high in the industry. In addition to such producer-directors as Mr. DeMille, Frank Capra, Leo McCary, George Stevens and William Wyler, the producing lineup includes Irving Asher, Charles Brackett, Mel Epstein, Robert Fellows, Nat Holt, Paul Jones, Joseph Sistrom and Robert Welch.

Under contract as directors are Lewis Allen, John Farrow, Richard Haydn, Sidney Lanfield, Mitchell Leisen, George Marshall, Anthony Mann, Rudy Mate, Norman Z. McLeod, David Miller and Billy Wilder. William Dieterle is under contract to Mr. Wallis.

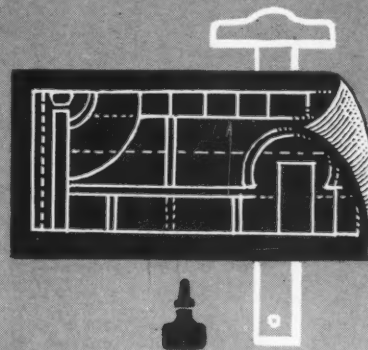
## Contract Players

The contract players are too numerous to mention, but here are a few: William Bendix, Lyle Bettger, Bing Crosby, William Demarest, Mona Freeman, William Holden, Bob Hope, Betty Hutton, Alan Ladd, John Lund, Ray Milland, Gail Russell, and Jan Sterling. Among those under special contract are Jean Arthur, Phyllis Calvert, Montgomery Clift, Rhonda Fleming, Olivia de Havilland, Joan Fontaine, Paulette Goddard and Veronica Lake. Players under contract to Hal Wallis include Corinne Calvet, Jerry Lewis, Diana Lynn, Dean Martin, Wendell Corey, Barbara Stanwyck, Don DeFore, Charlton Heston, Lizbeth Scott, Robert Cummings and Burt Lancaster.

**DISTRIBUTION:** Heading the new Paramount Film Distributing Corporation is A. W. Schwalberg, who started his career in the industry as a traveling auditor for Vitagraph, Inc. He joined Paramount as general sales manager in 1949 after executive positions with Vitagraph, International Picture and Eagle Lion. Aiding him are E.

(Continued on page 30)

## FILM STONES IN THE PARAMOUNT STRUCTURE



**P**aramount's product blueprint for the future, with titles, cast and credits for pictures now ready, in work or planned:

**MY FRIEND IRMA GOES WEST** with John Lund, Corinne Calvet, Diana Lynn, Martin and Lewis, and Marie Wilson. Hal Wallis produced, Hal Walker directed.

**THE LAWLESS** starring Macdonald Carey and Gail Russell. A Pine-Thomas production.

**THE FURIES** with Barbara Stanwyck, Wendell Corey and Walter Huston. A Hal Wallis production.

**SUNSET BOULEVARD** starring William Holden, Gloria Swanson and Erich von Stroheim. Charles Brackett and Billy Wilder produced.

**FANCY PANTS**, a Bob Hope-Lucille Ball comedy in Technicolor. Robert L. Welch is producer, and George Marshall director.

**UNION STATION** starring William Holden, Nancy Olson and Barry Fitzgerald. Producer, Jules Schermer; director, Rudolph Mate.

**COPPER CANYON** in Technicolor with Ray Milland and Hedy Lamarr. Produced by Mel Epstein and directed by John Farrow.

**LET'S DANCE** starring Betty Hutton and Fred Astaire. Directed by Norman McLeod.

**SAMSON AND DELILAH**, the Cecil B. DeMille production in Technicolor, starring Hedy Lamarr and Victor Mature.

**TRIPOLI**, a Pine-Thomas production in Technicolor, starring Maureen O'Hara and John Payne.

**MR. MUSIC**, Bing Crosby's new musical with Nancy Olson and Charles Coburn.

**SEPTEMBER AFFAIR** with Joan Fontaine and Joseph Cotten. A Hal Wallis production directed by William Dieterle.

**UNITED STATES MAIL** starring Alan Ladd and Phyllis Calvert. Produced by Robert Fellows.

**A PLACE IN THE SUN** produced by George Stevens and starring Montgomery Clift and Elizabeth Taylor. George Stevens directed.

**BRANDED** with Alan Ladd, Mona Freeman and Charles Bickford. Produced in Technicolor by Mel Epstein. Rudolph Mate directed.

**DARK CITY** produced by Hal Wallis and directed by William Dieterle with Lizbeth Scott, Viveca Lindfors and Dean Jagger starred.

**MR. AND MISS ANONYMOUS** (tentative

title) starring Joan Fontaine and Ray Milland. Irving Asher is the producer.

**A RELATIVE STRANGER** with Gene Tierney, John Lund and Miriam Hopkins. Charles Brackett produced.

**BEYOND THE SUNSET** starring Glenn Ford, Edmond O'Brien and Rhonda Fleming. Directed by Leslie Fenton.

**THE GREAT MISSOURI RAID**, produced in Technicolor by Nat Holt and directed by Gordon Douglas. Wendell Corey, Macdonald Carey and Ellen Drew are starred.

**PASSAGE WEST** with John Payne, Dennis O'Keefe and Arleen Whelan. A Pine-Thomas production in Technicolor directed by Lewis R. Foster.

**DETECTIVE STORY** to be produced and directed by William Wyler.

**THE KEYSTONE GIRL**, a Joseph Sistrom production in Technicolor, directed by George Marshall. It will star Betty Hutton.

**THE LEMON DROP KID**, a Bob Hope vehicle, to be produced by Robert L. Welch.

**THE RISE OF THE GOLDBERGS** starring Gertrude Berg with Mel Epstein producing.

**DEAR MOM**, with Joan Caulfield and William Holden. To be produced by Robert L. Welch.

**LOOK MA, I'M DANCING**, a musical to star Betty Hutton.

**THE HUMAN INTEREST STORY**, to be directed by Billy Wilder, with Kirk Douglas and Jan Sterling in the cast.

**PARDNERS** starring Bing Crosby and William Boyd (Hopalong Cassidy). Paul Jones will produce.

**THIS IS DYNAMITE** an adventure vehicle for Alan Ladd.

**THAT'S MY BOY**, a Hal Wallis production starring Dean Martin and Jerry Lewis.

**TRIO**, a J. Arthur Rank production produced by Sidney Box and Anthony Darnborough based on three W. Somerset Maugham stories.

**CROSSWINDS**, a Pine-Thomas production in Technicolor.

**THE GREATEST SHOW ON EARTH**, a Technicolor production to be made by Cecil B. DeMille.



# REPUBLIC

Takes special pleasure in  
great success with its

All of us here at Republic feel that every plan for the future, based on all-out showmanship, should be hailed with joy by the whole industry. We have adopted the policy of sending stars into the territories to meet fans face to face and thus bring back the oldtime showmanship to our business resulting in increased fan interest

*Some*

# PICTURES

## wishing Paramount Pictures its BLUEPRINT for the FUTURE."

and better business at the box office, proving there is nothing wrong with this business that hard work and showmanship can't cure. We will keep on with star personal appearances because we firmly believe it is the best way to re-sell Hollywood to America and educate the youngsters to the joys of motion pictures. Further, we firmly believe that the whole industry benefits from this kind of exploitation.

so... congratulations *PARAMOUNT*  
*May success attend your convention*



## **BLUEPRINT**

(Continued from page 27)

K. "Ted" O'Shea and Austin Keough, who are vice-presidents; Fred Mohrhardt, treasurer, and Lou A. Novins, who is secretary of the distributing company. Monroe Goodman is Mr. Schwalberg's executive secretary, and Oscar A. Morgan heads up short subject and Paramount News.

Paramount's division sales managers for the U. S. are Hugh Owen, Eastern-Southern; A. M. Kane, assistant eastern southern division manager; James J. Donahue, central; M. R. Clark, south-central, and G. A. Smith, western.

Writing in the lead pages of that same Paramount "Blueprint," Mr. Freeman assured exhibitors that "no effort will be spared to make the Paramount program outstanding, not only for this year, but for the future. I do not hold with the doomsayers who see catastrophe ahead. We of the industry should be masters of our own fate. I have great faith in our product."

**ADVERTISING, PUBLICITY and EXPLOITATION:** That department is headed by Max E. Youngstein who, at the head of his staff, wrote promotion history in the exploitation of such pictures as "The Heiress," "Riding High" and "Samson and Delilah." Other departmental executives include Sid Blumenstock, advertising manager; Mort Nathanson, publicity manager; Sid Mesibov, exploitation manager, and Carl Clausen, department office manager and controller.



**Bob Hope teams with Lucille Ball in "Fancy Pants" in which the Money Making Star plays an actor playing a gentleman's gentleman and winning the daughter of the rancher.**

The home office maintains liaison with the studio through Russell Holman, eastern production manager, and Hiller Innes, his assistant. Norman Siegel is director of advertising and publicity in charge at the studio.

Those are the men behind the product. Through their efforts the industry grows. Mr. Balaban sounded an important keynote when he said: "The theme of cooperation, so

often sounded as the bellwether of industrial success, is nowhere so needed as it is today in our own industry. With the source of our product and the center of our sales organization three thousand miles apart, the need for working in close harness has never been more essential. All of us, in smaller or larger measure, are contributors. The success we hope to attain will be due to the efforts of all of us."

**WE IN FAMOUS PLAYERS  
CANADIAN CORPORATION  
SALUTE THE NEW PARAMOUNT  
ORGANIZATION AND OFFER  
OUR BEST WISHES TO GORDON  
LIGHTSTONE AND HIS  
CANADIAN PARAMOUNTEERS**

# PARAMOUNT

(Continued from page 17)

in the U. S. and Canada will have been reached.

George Weltner, president of Paramount International, told the assembled distribution people that foreign problems are different than the domestic but are equally severe. Television is no competitive problem abroad, he said, but money convertibility regulations are so stringent that by the time revenues have been changed into dollars the amounts are sharply reduced. He said the company now has about \$5,000,000 frozen in various foreign countries.

Rudolph Montagues, of the Buchanan ad-

vertising agency, traced the advertising history during 30 years of handling the Paramount account, saying 30 members of the agency personnel handle Paramount matters only.

At the second day's meeting Hugh Owen, eastern division manager, said that in effect the convention was not costing the company anything.

"We estimated the cost of the convention at \$100,000," he explained, "and the division managers organized a secret drive for that amount of extra business for the week ending June 17. Our 32 branches actually turned in \$314,368 in extra business."

Paramount mathematicians figured that the convention actually brought an indirect additional "profit" of over \$200,000.

The convention ended Wednesday morning on a note of enthusiasm for the forthcoming product. That afternoon the delegates toured the Paramount studios and attended a buffet supper.

Thursday was to be devoted to individual division meetings called by each division manager. Delegates were to leave for home Thursday night and Friday.

## Kirsch Moves to Eliminate 3% Illinois Ticket Tax

Jack Kirsch, president of Illinois Allied, has begun a drive to have the three per cent state amusement tax on theatre admissions removed. Petitions have been sent out to Illinois exhibitors and are being filled out rapidly. They will be sent to Martin J. Kennelly, Mayor of Chicago. Mr. Kirsch feels that elimination of the tax plus eventual reduction of the Federal tax, will stimulate attendance.

## Life of Valentino Film Goes Into Production

The screen version of Rudolph Valentino's life, first announced by Edward Small in 1938, finally went before the cameras here last week at the Columbia ranch in San Fernando Valley. Toni Dexter appears in the lead part as Valentino. Eleanor Parker and Richard Carlson have starring roles. Lewis Allen is directing George Melford, who was one of Valentino's actual directors, and who has been engaged to appear in a small role.

## THE SCREEN TEEN GROUP \*

salutes

**"PARAMOUNT'S  
BLUEPRINT  
OF THE  
FUTURE"  
CONVENTION**

and extends  
heartly wishes  
for its smashing  
success!

**THE SCREEN  
TEEN GROUP**

\* **MOVIE TEEN**

\* **MOVIE PIX**

\* **MOVIE FAN**

America's leading teen  
age girl movie magazine  
group . . . nationally dis-  
tributed . . . 350,000 cir-  
culation guaranteed . . .  
member A.B.C.

**ARTHUR BERNHARD**  
Publisher

**HANK SCHLOSBERG**  
Advertising Manager

## A Salute to PARAMOUNT PICTURES

*and all good wishes  
to*

**BARNEY BALABAN**

*And His Associates*

*on the presentation of*

**"Paramount's Blueprint For The Future"**

**AMERICAN THEATRES CORPORATION**

SAMUEL PINANSKI,  
President

## A Salute to Paramount

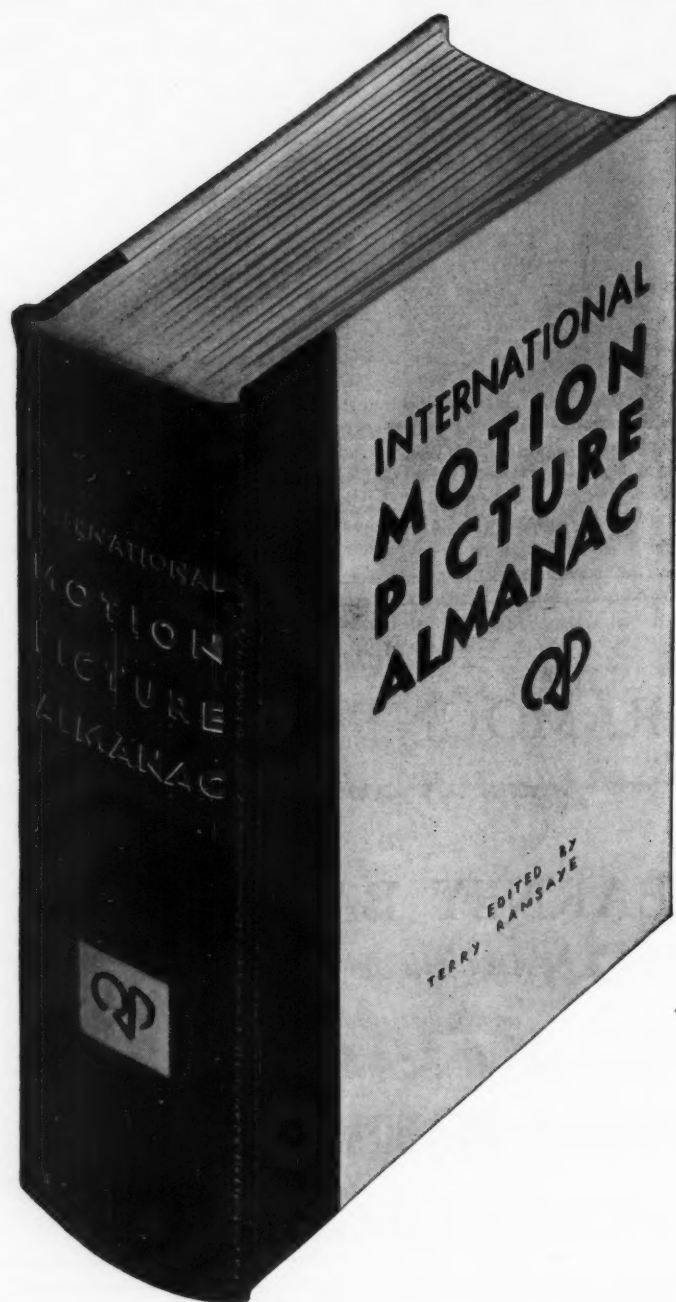
**CONFORT & CO., Inc.**

309 Lafayette Street

New York, New York

Specializing in Motion Picture  
Contract and Form Printing

CA 6-7800



**THE ONE  
"MUST HAVE"  
REFERENCE**

**for 1950-51**

**CIRCUITS**, *with who's who and what's what as far as can be known and recorded these busy, complex days of change.*

**DRIVE-INS**, *more than two thousand of them recorded now and more coming in daily. The best, latest and fullest list in the industry.*

**TELEVISION**, *all that is on the record up to closing time—stations, producers, programs, networks, the prospects and promises—and some figures.*

**Motion Picture  
ALMANAC**  
**Quigley Publications  
Rockefeller Center  
New York City**



# The Hollywood Scene

## 3 Shooting in Britain, With 31 in Hollywood

by WILLIAM R. WEAVER  
Hollywood Editor

Director Joe Newman writes from abroad a description of the British studio situation of interest to the trade in general and to observers of the Hollywood scene in particular.

He says, "There are only three English films in production, and nothing else definite for the entire industry there. The Government and private capital both are very leery about investing, due to small returns from the Empire and the few British pictures that reach the United States.

"The British haven't realized, as we have in Hollywood, that the day of the million dollar epic is dying, and that small but meaningful pictures are a necessity. They are still thinking in terms of £300,000, when the average good English picture is fortunate to gross over £175,000 in England, and when only five or six a year reach the American market, with only two or three of these entertaining enough to make any real amount of money in the U. S."

### 31 Pictures in Work For Hollywood Week

The condition described by Mr. Newman, who has been directing Joseph Kaufman's "I'll Get You for This" in San Remo, Italy, compares with a still far from lush but considerably healthier state of affairs prevailing in Hollywood at the weekend. Start of 12 features during the seven-day period, during which seven others were completed, had lifted to 31 the number of pictures filmed on

the home grounds. Although this is in the nature of a rebound from a dip sustained during May, it is likewise the beginning of a rise if studio announcements of schedules ahead materialize.

The California Department of Industrial relations, in its monthly statistical bulletin, reveals that studio employment in April rose to 70.5 on its measuring rod, which regards the 1940 average of employment as par, from 67.6 in March. Reduced to plain numbers, this means that an average of 13,324 union and crafts workers were on studio payrolls during April. The 1940 average was 18,900. The figure soared considerably during the war years, dropped sharply after 1946, and has hugged the 13,000 mark since leveling off. The Hollywood AFL Film Council, which is the accredited voice of studio labor, embraces guilds and unions whose memberships exceed 20,000. The gap between those figures, 13,000 and 20,000, explains the Council's opposition to commitments by American companies to produce pictures abroad.

After a dozen years of preparation, Edward Small started "The Valentino Story," for Columbia release, with Tony Dexter as Valentino, Eleanor Parker and Richard Carlson. Lewis Allen directs.

Sol C. Siegel rolled "Fourteen Hours" for 20th-Fox, with Henry Hathaway directing Paul Douglas, Debra Paget and others.

William Jacobs launched "Rocky Mountain," starring Errol Flynn, with William Keighley directing, for Warners.

MGM's Nicholas Nayfack turned cameras

on "Vengeance Valley," directed by Richard Thorpe, with Burt Lancaster, Robert Walker and Joanne Dru.

"Shep of the Painted Hills," MGM, is a Lassie number produced by Chester Franklin. The picture is being directed by Harold F. Kress.

Sam Wiesen's newly formed Olympic Productions started "Cry Danger," for RKO release, directed by Robert Parrish and with Dick Powell and Rhonda Fleming in top roles.

"Crack Down," RKO, is produced by Lewis Rachmil and directed by Leon Barsha with Bill Williams and Robert Armstrong in the leads.

### Nebenzal Sends "M" Before the Cameras

Seymour Nebenzal put the long-planned "M" into work, with Joseph Losey directing David Wayne, Glenn Anders and others. No distributor has been selected.

Lindsley Parsons started "Tall Timber," starring Roddy McDowall, for Monogram, with Gene Yarbrough directing.

Sam Katzman got started on "Pygmy Island," in the Johnny Weissmuller series for Columbia, directed by William Berke.

Columbia's Colbert Clark began shooting "Raiders of Tomahawk Creek," a Charles Starrett-Smiley Burnette Western, with Fred Sears directing.

Jack Schwarz rolled "I Killed Geronimo," with James Ellison and Smith Bellew, directed by John Hoffman, for Eagle Lion Classics release.

### Schulberg Plans Set

B. P. Schulberg will produce "It Happened in Hollywood," based on a story of his son, Budd Schulberg, as a feature picture, it is announced. He will also make 26 half-hour television films titled "Tales of Hollywood."

## THIS WEEK IN PRODUCTION:

### STARTED

#### COLUMBIA

Raiders of Tomahawk Creek

Pygmy Island

The Valentino Story

#### EAGLE LION

I Killed Geronimo

INDEPENDENT  
"M"

#### M-G-M

Shep of the Painted Hills

Vengeance Valley

#### MONOGRAM

Tall Timber

#### RKO-RADIO

Crack Down

Cry Danger (Olympic Prods.)

#### 20TH CENTURY-FOX

Fourteen Hours

WARNER BROS.  
Rocky Mountain

### COMPLETED

#### INDEPENDENT

The First Legion  
Again Pioneers

#### RKO-RADIO

The Man He Found

20TH CENTURY-FOX  
All About Eve

#### UNIVERSAL-INTERNATIONAL

The Milkman  
Harvey  
Wyoming Mail

### SHOOTING

#### COLUMBIA

Lorna Doone  
INDEPENDENT

The Gun

#### M-G-M

To Please a Lady  
It's a Big Country

Watch the Birdie  
Grounds for Marriage  
Mrs. O'Malley and  
Mr. Malone

#### PARAMOUNT

A Relative Stranger  
Mr. and Miss  
Anonymous  
The Great Missouri  
Raid

#### REPUBLIC

Hit Parade of 1951  
The Black Hills

#### RKO-RADIO

Target

#### 20TH CENTURY-FOX

I'll Get By

#### UNIVERSAL-INTERNATIONAL

Under the Gun  
Women on the Run  
Kansas Raiders  
Tomahawk

WARNER BROS.  
Dallas

"Which Company's  
product has  
proved most  
profitable  
to you?"

"Which Company's  
terms do you  
believe  
are the  
fairest?"

The most  
revealing  
nationwide  
survey  
ever  
published.  
June 14th  
issue



FOR THE SECOND CONSECUTIVE YEAR  
SHOWMEN VOTED IN "EXHIBITOR  
MAGAZINE" POLL AND AGAIN—  
**M.G.M IS THE ANSWER**



"Others may make claims,  
but this is the *only*  
nationwide poll of its  
kind that definitely  
determines the most  
profitable product  
and the fairest  
terms."

"Gosh!"



M-G-M  
Women,  
FIRST: T  
Lionel B  
Montalb  
TOP MU  
others, T

"The poll was a landslide for M-G-M. Tops in pictures. Tops in Stars. Tops in Short Subjects. What are your chances for 1950, Leo?"



"I'd rather let the exhibitors decide those things..."



"Well, exhibitors say that M-G-M has the pictures, for instance: 'ANNIE GET YOUR GUN', 'FATHER OF THE BRIDE', 'ASPHALT JUNGLE', 'DUCHESS OF IDAHO', 'STARS IN MY CROWN', 'KING SOLOMON'S MINES', 'KIM', 'THE MINIVER STORY', 'CRISIS', 'SUMMER STOCK', 'THREE LITTLE WORDS' to name just a few."



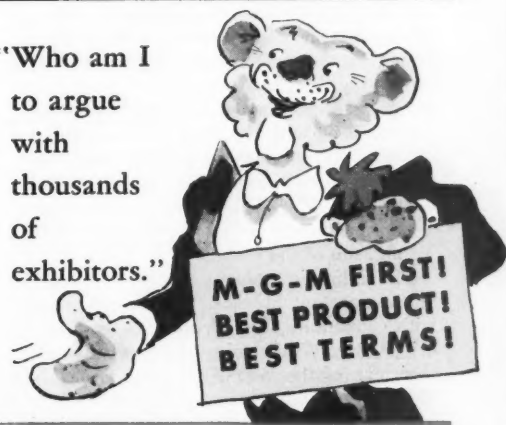
"PLEASE! You embarrass me..."



"Your vote was conclusively ahead of the runner-up (guess who?) in a poll that represents thousands of theatres."



"Who am I to argue with thousands of exhibitors."



**M-G-M LANDSLIDE IN EXHIBITOR VOTE:** TOP FEATURES (M-G-M's "Stratton Story," "Battleground," "Little Women," "Take Me Out To The Ball Game," "Adam's Rib"). M-G-M has 5 out of 12, nearest competitor 3. M-G-M IS FIRST: TOP FEMALE STAR: June Allyson. TOP PICTURE OF THE YEAR: "The Stratton Story." TOP CHARACTER ACTOR: Lionel Barrymore. TOP CHARACTER ACTRESS: Ethel Barrymore. BEST IN NEW MALE PERSONALITIES: Ricardo Montalban, James Whitmore. FIRST IN YEAR'S BEST PERFORMANCES MALE AND FEMALE: James Stewart, June Allyson. TOP MUSICAL COMPOSER: Adolph Deutsch. M-G-M SHORTS TOPS: IN ONE-REEL CARTOONS (Tom and Jerry and others, Technicolor); IN NOVELTIES (Pete Smith Specialties); IN TRAVEL: (Fitzpatrick Traveltalks, Technicolor).



# MARC WOLF TYPIFIES Warner Net VARIETY CLUB SPIRIT In 6 Months \$5,897,000

IF ANY ONE epitomizes the true meaning of "Variety," it is Marc J. Wolf, recently elected International Chief Barker of the Variety Clubs.

It was while he was still in his 'teens that Mr. Wolf had his first contact with vaudeville, just after the first World War. He organized a band, as he says, "which was of the entertaining variety and could play for either dances or theatres." At 16 he was on his way to becoming an entrepreneur in the entertainment business, booking his band "very successfully" throughout the West Virginia-Pennsylvania territory.

## War Stopped Schooling

Born November 7, 1900, at Wheeling, W. Va., he graduated from his home town high school and entered the University of Pennsylvania. During his second year there, he enlisted in the Officers' Training Camp and was sent to Plattsburg, N. Y. That was the end of his formal education.

Mr. Wolf's father was the owner of a mattress factory at Wheeling, but young Marc says he did not show too much interest in that. "I always had more interest in theatrical enterprises than in the mattress business," he says.

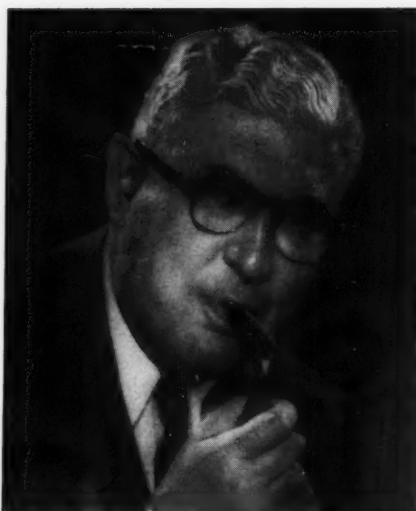
He entered the theatre business when he became acquainted with Verner U. Young, pioneer exhibitor at Gary, Ind. Mr. Young's partner was Charles J. Wolf, Marc's uncle. He went to work in Gary and "slowly, but surely" the circuit grew. Paramount-Publix acquired the circuit in 1929 and Mr. Wolf stayed in Gary for the new operators. Later he was promoted to district manager and sent to Indianapolis to open an office.

## Joined Robert Taft

When Paramount-Publix "folded its tent," he became affiliated with Robert Taft, who was later to become Senator, and some of whose theatres had been leased to Paramount-Publix. He stayed with the Taft interests for three years when Mr. Young and his uncle decided to go back into exhibition. He has been with the circuit since. Today, the Y. & W. circuit operates 26 houses and four drive-ins. Both the founders—Mr. Young and Mr. Wolf—have died, and Mr. Wolf's partner today in the circuit is R. R. Young, son of the founder.

Philanthropies remain one of Mr. Wolf's most important hobbies. Besides working with community, Red Cross and other civic drives, Mr. Wolf during the war was state chairman of the War Activities of the Motion Picture Industry.

Mr. Wolf's Variety Club record is notable. He was the founder of Tent No. 3 in Cincinnati, served in Indianapolis four times as chief barker, was elected International dough guy in 1941, holding the position six years, was elected first assistant international chief barker in 1948, holding the



MARC J. WOLF

post until his recent election to the top post.

Mr. Wolf was also active in exhibition activities, his company being a member of the Associated Theatre Owners of Indiana. His "joiner" activities are "restricted" to the Columbia Club of Indiana, the Elks' Club, Broadmoor Country Club, and B'nai B'rith. He finds his time well-occupied.

On the future of the Variety Club, Mr. Wolf says: "It is my aim to strengthen the internal structure of Variety Clubs International and to set up an organization under which the international office can render real service to the various individual Variety tents."

## "Fourteen Hours" Company On Wall Street Location

The Twentieth Century-Fox units shooting "Fourteen Hours" on location in New York last week moved into the city's Wall Street district. The picture will be before the cameras in the financial district day and night for several weeks. Paul Douglas, Richard Basehart and Barbara Bel Geddes, as well as other players, were flown to New York for the location sequences. More than 300 New York extras will appear in the crowd sequences of the film, which Sol C. Siegel is producing and Henry Hathaway directing.

**The House Ways and Means Committee has voted to reduce the Federal admission tax by 50 per cent. The industry demands full repeal of the excise. Continued industry pressure on Congress must be maintained for complete victory.**

An increase in net profit for Warner Bros. Pictures, Inc., and subsidiary companies for the six-month period ending February 25, 1950, over the similar period ending February 26, 1949, was revealed this week in a financial statement issued by the company.

This year's figures showed the net profit to be \$5,897,000 after provision of \$3,800,000 and \$500,000 for federal income taxes and contingent liabilities, respectively. For the first half-year of 1949 the net profit was \$5,624,000 after a \$3,700,000 provision for taxes. The 1950 profit was equivalent to 80 cents per share on the 7,295,000 shares of common stock outstanding. This compared to 77 cents per share for the corresponding period last year.

The statement revealed a reduction in revenue from theatre admissions, rentals, sales, etc., from \$68,520,000 to \$64,800,000 for the first six months of last year to this year. These totals were arrived at after inter-company transactions. The company also disclosed that:

Film costs amortization for the six-month period was \$18,846,788; the earned surplus was \$58,122,000; current and working assets were valued at \$64,400,000 against current liabilities of \$14,252,000; and of the current assets, approximately \$23,000,000 was in cash, \$5,000,000 was in government securities, and product inventories were valued at \$30,000,000. The total assets were listed at \$164,150,000.

The statement also listed \$4,187,082 as "advances to outside producers" and added that these advances "are stated at cost, less estimated amounts unrecoverable. These advances are recoverable from the net proceeds of distribution remaining after repayment of such bank and other indebtedness as those producers incur" in making certain pictures.

## Charles Brackett Again President of Academy

Charles Brackett has been reelected president of the Academy of Motion Picture Arts and Sciences. The following were the other officers named by the organization's board of directors: George Murphy, first vice-president; Dore Schary, second vice-president; Johnny Green, secretary; Anne Baxter, assistant secretary; Fred Metzler, treasurer; G. Carleton Hunt, assistant treasurer.

## Screen Italian Film

The Motion Picture Association of America's Advisory Unit for Foreign Films this week screened "Passion of St. Matthew," an Italian film, for distributors in New York. B. Bernard Kreiser, director of the unit, introduced Bruno Sequin, owner of the film, who will negotiate for the U. S. distribution rights.

# The National Spotlight

## ALBANY

The Palace duals "The Asphalt Jungle" and "Seven Months at Sea," while the Strand presented "Caged" and "The Great Rupert." The Ritz screened the Warner reissues, "Destination Tokyo" and "God Is My Co-Pilot." The Grand played "The Outriders" and "The Golden Twenties"; the Colonial offered "Il Trovatore." . . . Stories have been in circulation that two or three Albany houses may close for the summer—one for reconstruction work. . . . Air-conditioning of the Ritz and expansion of the air-conditioning plant at the Strand have been completed. Oscar J. Perrin is Ritz manager; Al La Flamme is Strand manager. . . . Gloria Swanson will come to Albany June 26 on behalf of "Sunset Boulevard," in which she stars. F. J. Wall, Paramount director of publicity for the Albany and Buffalo districts, is making the arrangements. . . . A public hearing on a minimum wage for women and minors in the amusement and recreation industry will be held in Hearing Room Three, State Office Building, June 21, at 1 P.M. It will be the second hearing on the question, the first having taken place in New York June 7. Attorney Philip F. Harling, of New York, reported on the latter at a meeting of Albany exchange district exhibitors in the local Variety Club rooms June 8.

## ATLANTA

Herman Rhodes, general manager of Dixie Drive-In Theatres, has returned to his office after visiting the company's offices in Georgia, North Carolina and Florida. In several situations, he reported the theatres are installing seats for walk-in patrons, while at the Jacksonville drive-in a new vending stand has been installed. . . . The rising tide of give-aways is affecting regular theatres and drive-ins alike. Recently introduced was Pay Night at the Dixie theatre in Miami. Each patron receives an envelope containing cash in amounts from one cent to five dollars. . . . Hank D. Hearn has announced the sale of his Pix theatre at Black Mountain, N. C., to A. J. Terrell, who originally owned the theatre before he sold it to Mr. Hearn. . . . A. P. McSwain has taken over the Ral Drive-in at Raleigh, N. C. He also operates the Sanford drive-in at Sanford, N. C.

## BALTIMORE

Only six new pictures offered at the first runs, including "Annie Get Your Gun" at the Century, with a fine opening; "Jackie Robinson Story," for a number of days, and followed with "Shadow on the Wall," at Keith's; "The Gunfighter," at the New theatre; "Caged," opening good at the Stanley; "Rock Island Trail," at the Mayfair; "The Counterpunch," with "Good News," at the Times and Roslyn jointly. . . . John Hawkins, a pioneer operator in Baltimore

and member of Local 181, M. P. Operators' Union, AFL, died suddenly from a heart attack while attending to some bank business. Mr. Hawkins worked at the Lord Baltimore theatre for many years. . . . Maurice Fruhlinger, for a long time in Baltimore as a manager, his last association with the Met in the Schwab Circuit, has become connected with the Silver drive-in theatre, Windber, Pa., soon to open. . . . Nine motion picture theatre licenses out of 113 open last year have not been renewed, according to Frank C. Robey, Clerk of Court of Common Pleas. May 31 was the last day they could be renewed and continue to operate. The amount of revenue derived from the current year license payment is \$21,350, or \$1,475 less than the previous year.

## BOSTON

Another week of average business was registered with the big surprise, "The Third Man," playing second run at the Pilgrim. This film had completed six weeks first run at the Astor early in the winter, did so well at the Pilgrim that it was moved over to the Mayflower for a second stanza. Other spots were dull. . . . Ken Prickett, for three years New England publicist for MGM, has resigned to become a district manager for Philip Smith's Midwest circuit, starting July 1. Frank Emery has been named manager of Smith's newly constructed drive-in in

Natick, Mass., which will be ready for a June 22 opening. Mr. Emery is being transferred from Smith's ABC drive-in, Pittsburgh, Pa. . . . Interstate Theatres has completed a managerial exploitation contest, the first of a series to stimulate managerial initiative, as a follow-up of the 20th-Fox showmanship meetings. The winner was Shelburne Graves, Plymouth, Plymouth, N. H.; second, Arthur Porier, Palace, Rockville, Conn.; third and fourth tied between Eersley Blanchard, Coniston, Newport, N. H., and Wilbur Neumann, Bradley, Putnam, Conn. General manager James Mahoney and the district managers were the judges. . . . The cooperative radio campaign plugging drive-ins in the metropolitan area is set to start June 18 over Station WHDH. Spearheaded by Edward Redstone, vice-president of Redstone Drive-ins, the expenses of the campaign are being shared by 15 drive-ins covering an area of 35 miles.

## BUFFALO

William Brett, president, and William P. Rosenow, secretary, of Skyway Drive-In Theatres, Inc., are making plans for the second anniversary celebration of the Skyway Lakeshort drive-in on the lake shore road at Athol Springs circle. . . . Ed Fitzgerald and the members of his Paramount sales staff, and E. J. Wall, field representative, planned to Hollywood last weekend to attend the big Paramount sales pow-wow. . . . Lucille Ball and Desi Arnaz are coming to Buffalo for three days, June 30, July 1 and 2, to appear in person at the Paramount. . . . When Bill Boyd (Hopalong Cassidy) was in town as star of Cole Bros. circus, he visited Niagara Falls and immediately all the camera fans stopped taking pictures of the mighty cataract to "shoot" Hopalong. . . . Ken Blakely, operator of the Grand theatre in Westfield, and the Keller theatre in Northeast, Pa., is about to open a drive-in near Ripley, N. Y., to accommodate 500 cars.

## CHICAGO

While theatre business continues at a slow ebb generally, air conditioning, with the hot weather at hand, has helped Loop attendance generally. Opening were: "The Asphalt Jungle," "The Secret Fury" coupled with "The Golden Twenties," "The Eagle and the Hawk" and "The Winslow Boy." . . . From 30-35 branch managers and franchise holders of Screen Guild-Lippert Productions gathered at the company's first national annual meeting at the Blackstone Saturday and Sunday. Arthur Greenblatt, general sales manager, presided. Among the many undertakings, sales plans for "Rocket Ship XM" were stressed. . . . Harold Perlman resigned as advertising manager of Filmack here to join a Milwaukee theatre chain, where he will be in charge of three theatres. . . . Robert Friedman has joined the Uni-

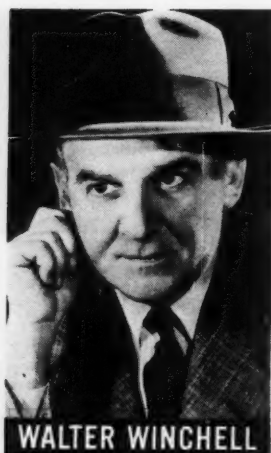
(Continued on page 40)





ELEANOR ROOSEVELT

*says:* "‘Our Very Own’ is about something very important—and delightfully entertaining, too."



WALTER WINCHELL

*says:* "A Samuel Goldwyn picture is always big time, but his latest delight, ‘Our Very Own’ is very big time."



LOUELLA PARSONS

*says:* "... Samuel Goldwyn's ‘Our Very Own’... See it with someone you love very much."



HEDDA HOPPER

*says:* "‘Our Very Own’ is the kind of picture America has been screaming for."

## EVERYBODY LOVES "OUR VERY OWN"! SEE THE TRADE-SHOW—AND YOU'LL KNOW WHY!

Young Love, the stuff of which dreams, drama and song hits are made—the wonderful thing that makes the world go 'round—is shown in highly exciting fashion in Producer Samuel Goldwyn's latest offering, opening at New York's Victoria Theatre on July 27th.

From every source of expert opinion—from every walk of life—from every divergence of opinion-maker—comes a genuine wave of acclaim that Samuel Goldwyn—with his unfailing instinct for putting the *essence of universal appeal* in his films—has done it again.

And this motion picture is being backed-up with one of the fullest national magazine coverages possible. Ads are now appearing—not in just one issue, but in two and three issues—

of Saturday Evening Post, Collier's, Cosmopolitan, Good Housekeeping, McCall's, Woman's Home Companion, Today's Woman, True Story, Glamour, Charm, Senior Prom, Seventeen and Fan Magazines.

And, in mid-July, great double-trucks will run in LIFE and LOOK Magazines, geared for the families in your own area. For this national campaign is part of every exhibitor's *local campaign*, building "penetration" and "want-to-see", well in advance.

Yes, EVERYBODY LOVES "OUR VERY OWN"! Mr. Exhibitor—so will you! But, even more important, SO WILL YOUR AUDIENCES OF ALL AGES!



JOE DI MAGGIO

*says:* "The film, 'Our Very Own,' is plenty exciting and romantic. A real hit in any league."



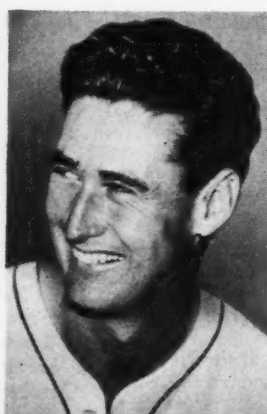
QUENTIN REYNOLDS

*says:* "A picture like this makes going to the movies very much worthwhile."



BOB CONSIDINE

*says:* "One of the most warming, most touching and inherently American films I've ever seen."



TED WILLIAMS

*says:* "The new Goldwyn picture, 'Our Very Own,' is just the kind of picture I go for in a big way."



LEONARD LYONS

*says:* "There is the magic of the Samuel Goldwyn touch in 'Our Very Own.'"



# TRADE SHOWINGS

ALBANY	Grand Theatre	Tues.	6/20	8:30 P.M.
ATLANTA	Rialto Theatre	Mon.	6/26	8:30 P.M.
BOSTON	Astor Theatre	Tues.	6/20	8:30 P.M.
BUFFALO	Shea's Elmwood Thea.	Tues.	6/20	8:45 P.M.
CHARLOTTE	Imperial Theatre	Tues.	6/20	10:00 P.M.
CHICAGO	RKO Palace Thea.	Tues.	6/20	8:30 P.M.
CINCINNATI	RKO Palace Thea.	Tues.	6/20	10:30 P.M.
CLEVELAND	Palace Theatre	Tues.	6/27	9:00 P.M.
DALLAS	Palace Theatre	Wed.	6/28	6:00 P.M.
DENVER	Ogden Theatre	Tues.	6/20	2:00 P.M.
DES MOINES	Orpheum Theatre	Tues.	6/20	8:30 P.M.
DETROIT	RKO Uptown Thea.	Tues.	6/20	8:30 P.M.
INDIANAPOLIS	Zaring Theatre	Tues.	6/20	8:55 P.M.
KANSAS CITY	RKO Missouri Thea.	Tues.	6/20	9:00 P.M.
LOS ANGELES	Ambassador Thea.	Tues.	6/20	1:30 P.M.
MEMPHIS	Fox Screen. Room	Tues.	6/20	2:00 P.M.
MILWAUKEE	Century Theatre	Tues.	6/20	8:30 P.M.
MINNEAPOLIS	Orpheum Theatre	Tues.	6/20	8:30 P.M.
NEW HAVEN	Roger Sherman Thea.	Mon.	6/26	8:30 P.M.
NEW ORLEANS	Orpheum Theatre	Mon.	6/26	8:00 P.M.
NEW YORK	Victoria Theatre	Tues.	6/20	10:00 A.M.
OKLAHOMA CITY	Center Theatre	Tues.	6/27	8:30 P.M.
OMAHA	RKO Brandeis Thea.	Tues.	6/20	8:45 P.M.
PHILADELPHIA	Erlen Theatre	Tues.	6/20	8:30 P.M.
PITTSBURGH	Fulton Theatre	Tues.	6/20	8:45 P.M.
PORTLAND	Laurelhurst Theatre	Tues.	6/20	8:30 P.M.
ST. LOUIS	St. Louis Thea.	Tues.	6/20	8:30 P.M.
SALT LAKE CITY	Center Theatre	Thurs.	6/22	9:00 P.M.
SAN FRANCISCO	RKO Golden Gate Thea.	Tues.	6/20	8:30 P.M.
SEATTLE	Music Hall Thea.	Tues.	6/20	8:30 P.M.
SIOUX FALLS	Hollywood Thea.	Tues.	6/27	9:00 P.M.
WASHINGTON	Keith Theatre	Tues.	6/27	8:00 P.M.



**YOUNG LOVE** is the greatest love in the world! Two hearts melt into one, as screen and Farley Granger, share an everlasting moment of happiness, though heartb

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SAMUEL GOLDWYN

presents

# OUR VERY OWN

starring

ANN BLYTH • FARLEY GRANGER  
JOAN EVANS

with JANE WYATT • ANN BYRON • DONALD CRISP  
NATALIE WOOD • GUS SCHILLING • PHYLLIS KIRK  
JESSIE GRAYSON

Directed by David Miller • Written by F. Hugh Herbert  
Director of Photography Leo Gurnea, A.S.C.  
Distributed by RKO Radio Pictures

(Continued from page 37)

versal-International booking staff. . . . James Booth, former manager of the Oriental, joined the Schoenstadt circuit as general manager. . . . Essaness Circuit will open its four screen drive-in next Friday. The four screens will work by split-image projection. . . . Great States will close six houses for the summer months: Grand at Blue Island; Majestic, Streator; Majestic, Kankakee; Princes, Joliet; Rialto, Waukegan, and Fox, Aurora.

## CINCINNATI

Despite bolstering efforts, grosses still continue on the wrong side of the ledger. Current attractions include "No Man of Her Own," RKO Albee; "Champagne for Caesar," RKO Palace; "The Jackie Robinson Story," RKO Grand; "Love That Brute," Capitol, and "Sierra," Keith's. . . . A 1,200-seat downtown theatre, a unit of Telenews Theatres, has closed for the summer, making the tenth theatre in the Greater Cincinnati area to be darkened in the past several weeks. The RKO Orpheum is one of the houses to be shuttered for the summer season at least. The Hiland theatre, at nearby Newport, Ky., unit of the local Associated Theatres chain, which closed some time ago, has reopened for weekend operation only. It is reported that receipts at this house declined 65 per cent during the past four months, as compared with the corresponding period of last year. . . . Samuel Harris has purchased the New Liberty theatre here from the New Liberty Theatre Co., of which Ferd G. Dietrich is president.

## CLEVELAND

Exhibitors and distributors from Cleveland and Pittsburgh attended the invitational opening of the remodelled Capitol theatre, Steubenville. Formerly a Warner house, it is now owned by A. G. Constant, William Dipson, Jr., George Otte and George Delis. . . . Bill Pine, producer, entertained local women's club leaders at luncheon following a private screening of "The Lawless," attended by some 250 women of practically all local organizations. . . . Theatrical Enterprises, headed by Al Friedrichs, has purchased the Montrose drive-in theatre near Akron. Ohio State Service Corp. will buy, book and manage the theatre. . . . The new Willow theatre in Independence is being picketed by Local 160, IATSE, because the theatre owners have hired a man said to belong to an independent union to install its equipment and operate the machines. Victor Wellman, Local 160 secretary, said he never heard of the American Projectionists Union, to which the hired projectionist is said to belong.

## COLUMBUS

"Anie Get Your Gun," playing Loew's Ohio as a single feature at regular prices, was the big box office news of the week. It has been doing the best non-holiday business of the year and looks set for a second week at the Ohio, one of the few times the Ohio has held a picture. The Palace had "The Secret Fury," the Grand was showing "Tarzan and the Slave Girl," and the Broad followed "The Kid from Texas" with a two-day stage date of Roy Acuff and the Grand Ole Opry with "Shadow on the Wall." . . . The Ohio Supreme Court upheld an order of the

# The National Spotlight

Ohio Division of Film Censorship, which banned Hallmark Productions' marijuana film, "The Devil's Weed," on account of it "being harmful." The censor board found the movie "is not of a moral, educational or amusing or harmless character." . . . Joseph E. Garrett, 81, former employe of the Arlington and Grandview, died after a long illness. He was the father of Roger Garrett, former Loew's Ohio organist, and more recently manager of the University. Mr. Garrett is now on the staff of WBNS-TV.

## DENVER

Earl Lewis, owner of the Peerless, Holyoke, Colo., is building a 300-car drive-in at Kearney, Neb. . . . Al Kolitz, district manager for RKO, sandwiched a visit to his mother in Cincinnati, O., between trips to cities in his territory. . . . At end of 23rd week of Ned Depinet drive local RKO branch was in second, and Joe Emerson, manager, is hoping to repeat last year's feat of being in first place at the end. . . . Robert Jones, stock clerk at Western Service Supply, is now managing the Longmont, Longmont, Colo., drive-in.

## DES MOINES

A \$25,000 sales drive called the "Hatfield-McCoy Feud" has been launched by Tri-States Theatres Corp. Headed by A. H. Blank, president, and G. Ralph Branton, general manager, it runs from June 1 through Sept. 8. Twenty-eight winning managers will be sent to Hollywood for a full week. . . . Bob Leonard, Paramount manager, is back at work following a two-week absence due to surgery. . . . Attending the Paramount convention in Los Angeles were Don Hicks, branch manager; Chuck Edler, booking manager, and Pearl Robbins, Jim Foley and Ken Bishard, salesmen. . . . Larry Henster has resigned as salesman for Warners. . . . Independent Amusements, Inc., will erect its new drive-in theatre at Tenth street near Twenty-third avenue in Davenport, it was disclosed this week. The house will be built on a 40-acre tract at a cost of \$100,000. Backing the project are the theatre managers of Rock Island, Moline and East Moline.

## DETROIT

Melodrama had a field day in the lineup of screen attractions. Madison is showing "Singing Guns" with "Change of Heart" as its feature companion. Palms opened Fri-

day with "The Woman on Pier 13." A double bill at the United Artists offers "House By the River" and "Gun Crazy." "Love That Brute" and "Rapture" opened Friday at the Fox. Michigan held "Father of the Bride" for a second week. . . . Dave Idzal, manager of the Fox, announced that stage shows will return to the Fox, with Liberace headlining the stage revue starting June 16. Bob Crosby will come in on June 23. . . . Ralph Peckham, Lippert salesman, has been transferred to the Philadelphia office. . . . The newly-formed Newman-Cohen Theatre Co. is taking over Saul Korman's Apollo. The company was formed by Mrs. Celia Newman and Mrs. Molly Cohen.

## HARTFORD

Two new theatre projects have been announced in Connecticut. A new business center, with stores and a 1,000-seat theatre, will be completed at the University of Connecticut campus at Storrs, Conn., by next fall, according to Gerard E. Loiselle, vice-president of University Commercials, Inc., which is planning the development. . . . The West Hartford Town Plan and Zoning Commission has granted authority to New Theatre, Inc., for construction of a 1,000-seat legitimate theatre designed by the architect, Frank Lloyd Wright. . . . Interstate Theatre Corp. has announced plans for immediate erection of a \$125,000, 700-car capacity drive-in theatre at Thompson, near the village of Quinebaug, Conn. The Interstate circuit operates theatres in Putnam and Danielson, Conn., at present. . . . Michael Piccirillo, formerly with Loew's Poli-New England Theatres, and more recently manager of the independent Center theatre, Hartford, has been named manager of the Hartford Theatre Circuit's Rialto theatre, Hartford. . . . Jack O'Sullivan, formerly manager of the Warner Garde theatre, New London, Conn., has been appointed manager of the Lockwood-Gordon-Rosen circuit's Danbury Drive-in theatre, Danbury, Conn. . . . Louis Consolini has completed erection and opened his new 500-car capacity drive-in, called the Canaan Drive-in theatre, at Canaan, Conn. The new project is situated on the former site of the Canaan Airport.

## INDIANAPOLIS

Two new drive-ins, the Theatair Twin and Westlake, with a combined capacity of 3,000 cars, are sharing the locality's initial outdoor first run, "Baron of Arizona," this week. . . . The Indianapolis tent of Variety will hold its annual golf tournament at the Indianapolis Country Club Monday, August 7. . . . Thelma Smith, an employee of Universal here for 18 years, is leaving to work for Marc Wolf, chief barker of Variety-International, in an office he will open here. . . . John Schwinn, LaGrange exhibitor, will hold his annual outing for the film trade at Adams Lake June 20. . . . William H. Boyd has closed the Rex at Montezuma.

## KANSAS CITY

A Kansas City Centennial feature was the noon-time parade last Saturday, which brought out some 150,000 people, many from out of town. Saturday afternoon theatre business was not up to par, but night business was better than usual. . . . Plans for the

(Continued on page 42)

UNIVERSAL-INTERNATIONAL PICTURES  
UNIVERSAL CITY, CALIFORNIA  
Inter-Office Communication

PRODUCTION OFFICE

TO: ALL DEPARTMENTS

SUBJECT: "HARVEY"-PROD. #1636

PROGRESS REPORT #2

PRINCIPAL PHOTOGRAPHY HAS BEEN COMPLETED ON  
"HARVEY"

NEGATIVE HAS BEEN DELIVERED TO EDITORIAL DEPT.  
FOR CUTTING.

212  
CUTTING ROOM

HARVEY





(Continued from page 40)

first annual golf tournament of the Motion Picture Association of Greater Kansas City were set at a meeting of the association last week. It will be held on June 26. . . . The board of directors of the Kansas-Missouri Theatre Association will meet June 21 to discuss plans for its fall convention. . . . The Paramount is showing Warners' "Caged," along with a warning that it is "not recommended for children."

## LOS ANGELES

There were six new openings at the principal first-run houses in the past week. The Pantages and Hillstreet brought in the "Good Humor Man," backed up by a plug for the film on every one of thousands of wrapped ice cream bars sold by Good Humor men in the Los Angeles area. "Love That Brute" bowed in at the Los Angeles and Chinese group, while the United Artists circuit screened "The Avengers." The Orpheum, Forum, Beverly Hills Music Hall and Hawaii continued their recent booking alignment with "The Torch," and holding forth on the two Paramount screens was "Rock Island Trail." For the three Warner houses, the chief attraction was "Caged." . . . Harry LaSaff is now operating the Vista, formerly M. Rochlen's, on a new low price policy. . . . Two closings reported locally were Roland Mason's Dixie on So. Normandie and the Kiva on So. Broadway. . . . The Mission in Solvang, Cal., has been taken over by Michele Mayet, who changed its name to the Danish Village and arranged with Sid Lehman and Harry Rackin of Exhibitor Service to handle buying and booking.

## LOUISVILLE

A survey among the indoor and the ozoners in the state have indicated a definite slump in box office receipts. Some blame the loss of business on school activities, television, daylight saving time, as well as numerous other activities which serve to interfere at the box office. . . . H. R. Blankenbaker and W. R. Callan's new drive-in theatre, now under construction at Salem, Ind., is going into the finishing stages and should be ready for opening around June 15 from present indications. The theatre is scheduled to open with an approximate 500-car capacity. . . . Always a strong contender for the amusement trade in the Louisville area, the Iroquois Amphitheatre opens for the season July 10 with the presentation of "Show Boat." Six programs have been scheduled for the season. . . . L. D. Bale of Horse Cave, and Phil Thompson of Edmonton, have announced plans to build an approximate 500-car drive-in theatre one mile south of Horse Cave.

## MEMPHIS

Sparked by use of television trailers plugging the picture, Loew's State was setting the attendance pace with "Annie Get Your Gun." Warner was running a close second with "Caged." Strand showed "Woman in Hiding," Loew's Palace "The Secret Fury," and Malco "Baby Makes Three," to average crowds. . . . Work started this week on two new drive-ins, one in West Memphis, Ark., a 600-car capacity unit, and a 500-car unit at Clarksdale, Miss., by Flexer Theatres, Inc. These new drive-ins will cost \$125,000



Albert Dekker, Broadway stage star and co-star of RKO Radio's "Destination Murder," attends the New York trade show of that picture. Left to right: Harry Greenberg, exhibitor; Len Gruenberg, RKO Radio metropolitan district manager; Mr. Dekker, and Sidney Gottlieb, exhibitor.

each and will be opened this summer, David Flexer, head of Flexer Theatres, said. Mr. Flexer has just returned from Europe, where he has studied a plan of building drive-ins there, but found so many governmental complications that this plan has been delayed indefinitely. . . . Allen Smith has resigned as assistant of Warner theatre in Memphis to go with Rockwood Amusement Co. in Nashville, and has been replaced by Glenn Walker, Oklahoma City.

## MIAMI

Joe Sweeney, from the Jacksonville office of Florida State Theatres, is now at the Miami office of Paramount Enterprises, where he will be doing the booking. . . . Audrey Totter and Richard Conte, and staff from the U-I Studios, were in town at the Saxony to complete "Under the Gun." . . . Wometco's film buyer, Herman Silverman, was hospitalized recently for a gall bladder operation. . . . Film showings include "Love That Brute," Miami, Lincoln, Miracle; "The Story of the Pope," Mayfair, Art; "Colt 45," Florida, Sheridan; "Woman on Pier 13," Embassy, Variety; "The Secret Fury," Beach, Paramount; and "The Damned Don't Cry" at the Olympia, with a stage bill headed by the Vagabonds.

## MILWAUKEE

R. W. Alcorn was in town this week for the sneak preview showing of his first picture, "Johnny Holiday." It was the Kiwanis benefit premiere showing of the picture at the Fox-Palace theatre. The proceeds went for the aid of underprivileged child activities in co-operation with National Kids Day Foundation. Clarence Hombach, member of Kiwanis, was chairman of the county club and received cooperation from Rudy Koutnik, manager of the Palace. . . . Opening at the downtown theatres this week are "Johnny Holiday," at the Palace; at the Riverside starts "Wagonmaster," with the co-feature "The Golden Gloves Story."

## NEW ORLEANS

Joy N. Houck, president of Joy Theatres, Inc., was in town for a meeting with local managers and to inaugurate Joy's Anniversary Drive in which all Joy theatre employees will engage in a 14-week campaign

for bigger and better box office receipts. . . . The Algiers drive-in at Algiers, La., is nearing completion and is expected to have its official opening later this month. . . . The Houma drive-in at Houma, La., was opened this week. James Davis is the owner and operator.

## NEW YORK

Three new Hollywood pictures opened on Broadway this week. They were: RKO's "The Girl on Pier 13" at the Criterion; United Artists' "Quicksand" at the Palace, and Warners' "Bright Leaf" at the Strand. "With These Hands," an independently made drama for the International Ladies Garment Workers' Union, opened Thursday at the Gotham. . . . Arthur DeBra, director of community relations for the Motion Picture Association of America, has left New York for his third lecture series in behalf of the industry's "Movies Are Better Than Ever" campaign. He will address Better Films Councils in St. Louis and five cities in the south and southwest. . . . The Cerebral Palsy Society of New York, of which Robert Weitman and Peter Grimm are co-chairmen, received a check for \$15,000 from the Independent Theatre Owners Association of New York. . . . David Bader, industry veteran and former president of the organization, has been appointed to head the public relations program of the Associated Motion Picture Advertisers.

## OKLAHOMA CITY

R. Lewis Barton will open his new drive-in theatre southwest of the city in a week. It is called the Airline drive-in, and has room for 650 cars. This is Mr. Barton's fourth drive-in theatre. . . . The Lake Air drive-in theatre is showing Walt Disney's "Cinderella." A Disney Cinderella Story Book is given free to each family attending the picture. . . . Burris Smith, 38, co-owner of the Imperial and Skylark theatres, died at his home Sunday, June 4. He had been operating theatres here with his brother, J. Henley Smith, for about 15 years. . . . The Oklahoma Tax Commission reports sales tax for theatres for the month of March 1950. The report shows 318 returns and \$28,569.10 compared to 333 returns and \$29,236.97 for March 1949. This indicates

(Continued on page 44)

**TECHNICOLOR**  
*is proud of its contribution to*  
**Metro-Goldwyn-Mayer's**  
*unparalleled production*  
**"ANNIE GET YOUR GUN"**  
*(in Color by TECHNICOLOR)*

**TECHNICOLOR**

IS THE TRADE MARK OF

**TECHNICOLOR MOTION PICTURE CORPORATION**

**HERBERT T. KALMUS, PRESIDENT AND GENERAL MANAGER**

(Continued from page 42)

a decrease of 2.29 per cent. Oklahoma Tax Commission reports use tax for theatres, for the month of March 1950. The report shows four returns and \$38.46 tax, compared to three returns and \$49.52 tax for March 1949. A decrease of 22.34 per cent.

## OMAHA

Ed Cohen, former Eagle Lion branch manager here, and office manager Tony Goodman have left the company. Salesman Bob Daley remains. . . . Police Chief Fred Franks staged his big free party for safety patrol youngsters at the Tri-States Orpheum theatre. . . . Thieves broke into the West Dodge drive-in, took about \$21 from coin machines. . . . Max Slaughter and Tom Butler have a three-day policy for their Movie-land drive-in near Yankton, S. D. . . . G. V. Fleming will reopen the Royal theatre at Dunlop, Ia., about July 1. It formerly was operated by John Broderick. . . . Bill Wink, Warner Brothers salesman, has been shifted from the North Platte to the Western Iowa area. . . . Walter E. Branson, RKO western division salesman from New York, and Al Kolitz, district manager from Denver, were in town. . . . Leon Mendelson, new Warners branch manager at Des Moines, has moved his family and furnishings from here to his new home there. . . . Bert Miller, formerly of Beaver City, Neb., has reopened the Star theatre, Mason City, Neb. . . . Glenn Partlow offered free showings of "The Secret Garden" at the Stuart theatre, Stuart, Ia., for city, parochial and country children.

## PHILADELPHIA

The Pix, downtown first-run house, closed for alterations. . . . Local Variety Club will sponsor a baseball game between the Phillies and Giants on August 10 at Shibe Park for the benefit of the camp for crippled children, the club's charity project. . . . David E. Milgram, who heads the Milgram Theatre Circuit, tendered a testimonial dinner by the Ashbourne Country Club membership to mark his termination of office. . . . Harry Tyson, formerly with Film Classics, rejoined United Artists as salesman in the Harrisburg, Pa., territory. . . . Bernard Haines opened his new Sel-vil in Sellersville, Pa., this week. . . . Area drive-in openings this past week include Harry Chertoff's new Sky-vue drive-in near Lancaster, Pa.; Milton A. Schlosberg's Coatesville drive-in between Coatesville and Downingtown, Pa.; a 320-car drive-in between Hazelton and Shenandoah, Pa.; S. H. Rothermel's Bernham drive-in near Lewistown, Pa.; Harrisburg drive-in on Linglestown Road near Harrisburg, Pa. . . . The general contract for construction of a 475-seat Community Theatre in Harrisburg, Pa., costing over \$50,000, was awarded this week. . . . Excavations and grading for a 800-car drive-in along Newport Pike near Pleasant Hills, Del., was started this week.

## PITTSBURGH

Managers of the first-run houses are worried here regarding falling grosses. However, it seems that holdovers, reissues and, in addition, counter-attractions, such as night baseball and the usual circus epidemic, are contributing heavily. . . . Jackie Robinson, the Brooklyn Dodgers' star infielder, made a personal appearance at the Barry



Fred J. Schwartz, right, executive vice-president of Century Theatres, New York, presents L. W. McEachern, manager of the circuit's Marine theatre, a gold watch and a gold 20-year service pin in recognition of his twentieth anniversary with the circuit.

theatre in connection with his picture, "The Jackie Robinson Story." . . . Theatres have another headache in the offing. It is the Civic Opera, which gets under way at Pitt Stadium this week with "Kiss Me, Kate," and an advance of \$40,000. It has a run of eight weeks with a sellout promised for each performance. . . . Bill Finkel and Wally Allan are working heard, readying for the National Allied Convention here October 2, 3, 4.

## PORTLAND

Portland's annual Rose Festival week brought in an increase of 50,000 in out-of-town residents, many stimulated theatre grosses, especially in the downtown houses. . . . Fire destroyed McEveitt's new drive-in at Newport, Ore. The loss was estimated at \$30,000. It was insured and work will start immediately on a rebuilding project. . . . The Highland drive-in at Kennewick, Wash., has brought a suit in an endeavor to stop floodlight interference with theatre showings from the Tri-City's Baseball Club's park nearby. . . . Lowell Parmetier, merchandise manager for Evergreen, is on a trip to Olympia, Portland and Eugene.

## SAN FRANCISCO

Jess Levin, General Theatrical Company executive, at what was to be the final meeting of the committee (June 5) put the proposition before the group that they meet from time to time and make "Movies Are Better Than Ever" a permanent institution. The suggestion was accepted and monthly meetings at the local Variety Club are planned. . . . New pictures along the street this week are "Gunfighters," having its Western premiere at the Fox (television trailers were used on all three television stations here to advertise the film—this is reported to be the first time Twentieth Century-Fox has used television in San Francisco.) Loew's Warfield has "The Asphalt Jungle," the Orpheum, "The Jackie Robinson Story"; Paramount, "Colt 45"; the Golden Gate, "G.I. Joe"; and "Quicksand" holds the screen at United Artists. Charlie Chaplin, in "City

Lights" at the Clay and Larkin, is said to be breaking records there. . . . Hanns Kolmar, publicity director, Fox West Coast Theatres, is making plans for the Fox Theatre's twenty-first anniversary to be held June 30. One of the highlights will be a television talent quest. The picture heralding the anniversary celebration will be "Bright Leaf."

## TORONTO

The pick of the new features was "The Skipper Surprised His Wife" which had special appeal for the women. "Tight Little Island" dropped out at the Hyland Theatre after nine weeks to be followed by "Aux Yeux du Souvenir" while the ace Odeon Theatre offered "Sierra."

Theatre Properties (Hamilton), Limited, a subsidiary of the Canadian Rank group, has reported net earnings in 1949 at \$74,779, equal to 77 cents a share, compared with \$53,248, or 55 cents a share, for 1948. The company operates the Capitol, Palace and Savoy in nearby Hamilton. . . . Canadian Paramount executives, salesmen and bookers, headed by General Manager Gordon Lightstone, were in Los Angeles June 15-17 for the Canadian sales conference following the Paramount national convention at the Ambassador Hotel. . . . Colin Corbett, formerly of the Royal Canadian Air Force, is now the organist at the Toronto Odeon.

## VANCOUVER

Both independent and circuit theatres are finding kiddie morning cartoon shows unprofitable since the beaches have opened for the season. Exhibitors report even popcorn and candy sales are also off. . . . To help sagging grosses in Victoria, Famous Players have made the Atlas a first run house. Formerly a subsequent run, it will play twin bills at no increase in prices. At the Royal they are now playing sneak previews in addition to the current picture every Monday at no increase in prices. Victoria is a problem town to exhibitors being heavily over-seated. . . . Everett Ethridge, manager of the Famous Players Empress theatre at Edmonton, Alberta, died suddenly at 55. Pete Egan, veteran manager of the Palace Calgary and with Famous Players for 26 years, will retire in July. Don Menzies succeeds Mr. Egan. . . . Hymie Singer has his east-side State theatre up for sale and will make his home in California. The State, Vancouver's only stage show house, has discontinued stage shows and will go on a twin film bill at least for the summer season.

## WASHINGTON

New openings included "Secret Fury" at RKO Keith's; "Skipper Surprised His Wife" at Loew's Capitol; "Caged" at the Warner; "South Sea Sinner" and "I Was a Shoplifter" at the Metropolitan; "Blue Grass of Kentucky" at the Columbia. . . . Columbia Pictures had its crew here to shoot scenes for "Born Yesterday." Broderick Crawford and Judy Holliday were among those present for the Washington scenes. . . . It was "Tobacco Fair Week" on Maryland's eastern shore, with the Gary Cooper picture, "Bright Leaf," being given a big play at St. Mary's theatre in Leonardtown, and with celebrations at the Patuxent Naval Air Base and at local high schools.





*Bless You, Fellas, for "Giving Me the Gun"!*

Misters Mayer, Schary, Mannix,  
Freed, Berlin, Sidney, Sheldon, Alton,  
Roshier, and all the wonderful people  
who had so much to do with  
"Annie Get Your Gun."

Love,

A handwritten signature in cursive script that reads "Betty Hutton". The signature is written in dark ink on a light background.

P.S. And a big thank you to Pa Lastfogel

P.P.S. And a special thanks to Henry Ginsberg

## See Decision On British Pact Soon

As consultations among various American industry sectors continued this week, Eric Johnston, president of the Motion Picture Association of America, told the press in Hollywood that a decision on the British proposals for a new remittance pact would be forthcoming next week.

On the coast for talks with studio heads, Mr. Johnston said the companies were still awaiting information from F. W. Allport which would detail the British position on what is and is not to be regarded as a "production investment."

### Punishment Clause

Under the British terms, the American companies, to maintain the \$17,000,000 annual remittance level, must equal their production investment in Britain for the past two years. The 27 permitted uses for their blocked sterling earnings remain in force, but the British Government proposed an incentive and punishment clause under which \$1.40 is added to remittable amounts for every pound invested over the level of the past two years. Conversely, \$1.40 for each pound is deducted from the \$17,000,000 should the Americans fail to reach that goal.

In New York last week, Ellis Arnall, president of the Society of Independent Motion Picture Producers, reported to the eastern distribution committee of the Society at a lengthy session. There were no decisions, but a great many clarifying questions were asked. Mr. Arnall said the SIMPP would pay close heed to the voice of studio labor, which is opposed to any increase in Hollywood production abroad. Richard F. Walsh, IATSE president, is due on the coast June 20 for a report to his member unions.

In Hollywood, Mr. Johnston said he and Mr. Arnall expected to return to Britain early next month for further conferences based on the newly-determined American position. He also said that the new British proposals were in some respects more favorable than the first agreement.

### Cites Permitted Uses

Mr. Johnston said greater latitude in working out blocked sterling would be allowed now and observed that, even if no pictures at all were to be made in England during the next two years, it still would be practicable to obtain all sterling earnings in dollars eventually through the 27 permitted uses. However, during the second year, the amount remittable directly in dollars would be reduced by one-half if the American production investment in England dropped below the 1948-49 figure.

Asked what would happen if no agreement could be reached, Mr. Johnston replied: "Then we will come home. The next move will be what the British choose to make it, but we are not crossing that bridge yet."

### ODEON CANNOT PAY PREFERRED DIVIDEND

J. Arthur Rank's Odeon Theatres announced this week that it was unable to pay dividends on its six per cent cumulative preference shares. Payment is due June 30. Audited accounts will be available to the stockholders in September. The announcement said it was not practicable to issue an interim financial statement, but disclosed that Odeon's bank indebtedness had been reduced by £2,000,000 during the year. Sir Michael Balcon has replaced F. Stanley Bates, who has resigned, on the Odeon board.

## Goldwyn May Make 2 In England

Arriving in London at the end of his European tour this week, Samuel Goldwyn told the press he contemplated making two pictures in Britain providing stories now in the preparatory stage match his requirements.

The producer also let go with a number of characteristic broadsides, some of them hitting close to home.

He said, for instance, that he was bitterly opposed to all forms of government subsidies for film production, adding that he thought they encouraged racketeers and inefficient promoters. It was generally taken for granted that, with this statement, Mr. Goldwyn inferentially criticized the Labor Government's Film Finance Corporation.

Mr. Goldwyn also said he welcomed complete divorce of production and distribution; that the independent producer inevitably represents the salvation of the industry; that, in his opinion, the story is more important than the star names in a picture, and that he believed audiences of today demand enlightenment but that pictures must be "entertainment first, tintured with enlightenment."

Elaborating on his British production plans, the producer explained he was making pictures abroad "not for fun" but because a particular story demanded a particular location. On that kind of reasoning, he said, he was willing to risk dollars and not frozen pounds. The industry, he declared, was never healthier and would remain so if pictures remained healthy.

Mr. Goldwyn read reporters a cable he had addressed to the Motion Picture Conference in Rome in which he attacked Communism as the only type of censorship films and all other art media had to fear. While in Europe, Mr. Goldwyn was in contact with his son, Samuel Goldwyn, Jr., now on location for "No Time Like the Present," his first production to be made under the Goldwyn banner.

## Asking More For Britain's Film Subsidy

by PETER BURNUP  
in London

Harold Wilson, president of the British Board of Trade, will introduce his bill authorizing an increase in capital for the National Film Finance Corporation in the near future.

The committee stage of the Finance Bill opened Tuesday and is expected to last five days. It is likely, therefore, that the measure will be introduced next Monday.

Statements have been made here to the effect that Mr. Wilson will propose to the Commons that the Finance Corporation's original capital of £5,000,000 be doubled immediately. Authoritative information indicates, however, that this is not the case. Mr. Wilson plans implementation of the Plant report. Radical reorganization of the industry's setup still is under discussion at the Board of Trade.

All this depends partly on the outcome of Mr. Wilson's discussions with the Motion Picture Association of America and the Society of Independent Motion Picture Producers. The anxiously-awaited Wilson masterplan for the salvaging of British production, it is thought, will not be disclosed until the Parliamentary autumn session.

Mr. Wilson will ask the Commons for £1,000,000 only on this occasion, as an interim measure. Since the publication of the Corporation's first annual report, showing that advances had been made in aid of 51 films, further small loans have been made affecting in all 63 films. Less than £500,000 remains in the Corporation's coffers.

### Walsh Due to Discuss Filming in England

It is understood in London that Richard F. Walsh will reach Hollywood around June 20 for his consultations with the IATSE constituents in regard to the British Government proposals for American production in England. Mr. Walsh has arranged to resume his own talks with Tom O'Brien, executive of the National Association of Theatrical & Kine Employees, immediately thereafter. The Association of Cine & Allied Technicians has reiterated its objections to any large-scale importation here of Hollywood technicians. An early round-table convening between all the American and British unions concerned may be expected.

### Restore Salary Cuts Of Rank Managers

Circuits Management Association, which controls J. Arthur Rank's Odeon and Gaumont-British circuits in England has announced that it is restoring to their former level the salaries of its managers who suffered cuts on January 23. The pay restoration will operate as of June 25.

*On June 6<sup>th</sup>, 1950*

AT THE

PLAZA THEATRE, LONDON

*Their Majesties The King and Queen  
graciously honoured with their presence the*

WORLD PREMIERE

*of*

*Odette*

A WILCOX - NEAGLE PRODUCTION

STARRING

ANNA NEAGLE · TREVOR HOWARD

AND CO-STARRING

MARIUS GORING · PETER USTINOV

ONLY ONE OTHER FILM HAS BEEN HONOURED IN  
THIS WAY. THAT WAS WHEN THEIR MAJESTIES  
ATTENDED THE PREMIERE OF "HAMLET" IN 1948.



## Lippert Will Add to Staff

The field exploitation staff and the sales force will be increased immediately throughout the country, it was announced this week at a sales meeting of Lippert Productions in Chicago. The two-day meeting, which ended Sunday night, was keyed by Arthur Greenblatt, general sales manager, as "an optimistic future for the industry." It is in line with this optimism that the new policy of expanded sales and promotion activities were put into effect.

Mr. Greenblatt told the company executives that Lippert had the most ambitious plans in its history. The accent will be on showmanship, he said, in the exploitation of such features as "Rocket Ship XM," for which sales plans were chiefly discussed, and for "The Return of Jesse James," the next "top" feature.

Mr. Greenblatt also announced the acquisition of new exchanges in Atlanta and Washington, the former obtained from John Mangham, and the latter from Sam Wheeler. The number of Lippert exchanges now totals 12. The Arthur Greenblatt testimonial sales drive was set for June 18 to September 30. It was also announced that Clair Townsend had been appointed new branch manager at Detroit.

### Coast Drive-in Opens

The new Geneva Drive-In theatre in San Francisco opened June 15. It accommodates 800 cars and is operated by Bay Cities Amusements.

## TOA Retains Firm to Prepare FCC Case

The Theatre Owners of America has retained the consulting engineering firm of Jansky & Bailey to assist in preparation for the forthcoming theatre television hearings before the Federal Communications Commission, Gael Sullivan, TOA executive director, announced this week.

According to Mr. Sullivan, the firm will work under the direction of Nate Halpern and Robert O'Brien, co-chairmen of TOA's theatre television committee, and will co-operate with Marcus Cohn, TOA television counsel. "TOA expects to develop the best possible case and establish clearly that theatre television is entitled to air channels in the public interest, convenience and necessity," Mr. Sullivan said.

Jansky & Bailey is one of the leading consulting engineering firms specializing in technical matters up for hearings before the Commission.

## Six of Eight Approved By Legion of Decency

The National Legion of Decency this week reviewed eight pictures, approving all but two. In Class A, Section I (Morally Unobjectionable for General Patronage) were "Captive Girl," "Rocketship X-M" and "Timber Fury." In Class A, Section II (Morally Unobjectionable for Adults) were "Federal Man," "Street of Shadows" and "Winchester '73." "Congolaise" and "Destination Murder" were rated in Class B (Morally Objectionable in Part for All), the former because of "suggestive sequences" and the latter because of "low moral tone."

## Tri-States to Para. Circuit

The Tri-States Theatres Corp. stock owned by A. H. Blank and family and G. Ralph Branton and family, all of Des Moines, Ia., will be acquired by United Paramount Theatres under the provisions of the anti-trust consent decree. Further in line with its partnership-split and divestiture action as a result of the decree, United Paramount will sell its stock in the Central States Corp. to Myron Blank, son of A. H. Blank.

The Tri-States circuit has 56 houses in Iowa, Nebraska and Illinois, while Central States operates 52 theatres in more or less the same area. In the case of Central States, the younger Mr. Blank will acquire the stock currently owned by his father and United Paramount will take place during the fall with Mr. Blank as president of the independent circuit. The elder Mr. Blank will continue as president of Tri-States with a long term contract, resigning his position as president of Central States.

At the moment, the stock ownership is divided as follows: the Blank and Branton families own a half-interest in Tri-States with United Paramount owning the other half. A. H. and Myron Blank own a half-interest in Central States while United Paramount owns the other half. Myron Blank has been secretary of both corporations.

Under the new Tri-States stock setup, Mr. Branton will continue as general manager, and L. M. McKechneay as treasurer.

## PARAMOUNT TRADE SHOWS

Before Audiences  
June 26 - 30

### "THE FURIES"

A HAL WALLIS PRODUCTION

starring

BARBARA STANWYCK

WENDELL COREY

WALTER HUSTON

with JUDITH ANDERSON

Gilbert Roland · Thomas Gomez

Beulah Bondi

Screenplay by Charles Schnee

From a novel by Niven Busch

### PLACE OF SCREENING

PLACE	DATE	PLACE	DATE
<b>ALBANY</b> Delaware Theatre.....	Thurs., June 29	<b>MEMPHIS</b> Madison Theatre, 1325 Madison Ave. Mon.,	June 26
<b>ATLANTA</b> Fox Theatre.....	Wed., July 5	<b>MILWAUKEE</b> Varsity Thea., 1324 W. Wisconsin Ave. Tues.,	June 27
<b>BOSTON</b> Capitol Theatre, Allston, Mass.....	Thurs., June 29	<b>MINNEAPOLIS</b> Granada Thea., 3022 Hennepin Ave. Mon.,	June 26
<b>BUFFALO</b> Niagara Theatre.....	Mon. June 26	<b>NEW HAVEN</b> Paramount Theatre.....	Tues., June 27
<b>CHARLOTTE</b> Dilworth Theatre.....	Tues., June 27	<b>NEW ORLEANS</b> Circle Theatre.....	Tues., June 27
<b>CHICAGO</b> Suff Theatre, 1204 No. Dearborn St. Tues.,	June 27	<b>NEW YORK CITY</b> Plaza Theatre, 42 East 58th St. Tues.,	June 27
<b>CINCINNATI</b> Forest Theatre, 671 Forest Ave. Mon.,	June 26	<b>OKLAHOMA CITY</b> Ritz Theatre, 1012 N.E. 13th St. Mon.,	June 26
<b>CLEVELAND</b> Warner's Colony Theatre, Shaker Sq. Tues.,	June 27	<b>OMAHA</b> Dundee Theatre, 50th and Dodge St. Wed.,	June 28
<b>DALLAS</b> Tower Theatre.....	Wed., June 28	<b>PHILADELPHIA</b> Green Hill Theatre, 63rd St. & Lancaster Ave. Mon.,	June 26
<b>DENVER</b> Esquire Theatre, 6th & Downing Sts. Fri.,	June 30	<b>PITTSBURGH</b> Shadyside Theatre, 5518 Walnut St. Thurs.,	June 29
<b>DES MOINES</b> Uptown Theatre.....	Thurs., June 29	<b>PORTLAND</b> Esquire Theatre.....	Wed., June 28
<b>DETROIT</b> Fisher Theatre.....	Tues., June 27	<b>ST. LOUIS</b> West End Theatre, 4819 Delmar Ave. Mon.,	June 26
<b>INDIANAPOLIS</b> Coronet Theatre, 2145 N. Talbott St. Mon.,	June 26	<b>SALT LAKE CITY</b> Studio Theatre.....	Tues., June 27
<b>JACKSONVILLE</b> Edgewood Theatre.....	Tues., June 27	<b>SAN FRANCISCO</b> United Nations Thea., 260 O'Farrell St. Mon.,	June 26
<b>KANSAS CITY</b> Vogue Theatre, 3444 Broadway. Wed.,	June 28	<b>SEATTLE</b> Magnolia Theatre, 2424 34th West. Tues.,	June 27
<b>LOS ANGELES</b> Fox Boulevard Theatre, Washington & Vermont Sts. Mon.,	June 26	<b>WASHINGTON</b> Circle Thea. 2105 Pennsylvania Ave. Thurs.,	June 29

## Myers Hits At Feeling Films Licked

Attacking "ivory tower" newspaper critics, Abram F. Myers, Allied States general counsel, let it be known this week that he considered the theory that motion pictures had passed their peak "utterly untenable."

Writing in a special convention bulletin of the Allied Theatre Owners of New Jersey, who started their annual meeting at Atlantic City Thursday, Mr. Myers held that pictures today were "actually better than they were in the roaring 20's when it was smart to go to the movies."

The whole theory that motion pictures are "over the hill" has been "knocked into a cocked hat by the simple fact that current releases of outstanding pictures, in some instance, are actually setting new house records," he wrote.

The three-day 31st annual meeting of ATO of New Jersey was held at the Traymore Hotel. Election of officers was scheduled. Wilbur Snaper's reelection as president for a second term was expected.

A number of prominent speakers were on the agenda for Friday. They included Truman Rembusch, Allied president; Harold Lasser of the Department of Justice; Mr. Myers; Richard Hodgson, director of technical operations at Paramount; Jonas Rosenfield, Jr., of Twentieth Century-Fox; Mel Gold, National Screen Service; Mike Simons, Metro; Leon Bamberger of RKO, and Arthur Greenblatt of Lippert Productions. The annual banquet was to have been held Friday evening.

In the special bulletin, Mr. Myers said he hoped that when the Council of Motion Picture Organizations got under way it would launch "a research project to determine the causes for the declining popularity of the movies and to propose remedies therefor." He added that, if this came to pass, investigators would find that part of the blame had to be shouldered by newspaper critics "who have strayed far from their essential duty to inform their readers whether the pictures reviewed possess those qualities which make for entertainment."

### See Long Delay on TV Channel Allocation

Drawn-out proceedings looking to a re-allocation of present television channels may delay until November or December the Federal Communications Commission's hearings on theatre television, industry observers here believe. Officials of Theatre Owners of America and other groups interested in the allocation of theatre television channels to motion picture houses had hoped the FCC would get around to the subject in September or October. The FCC now is not expected to tackle the re-allocation problem until it has decided on color.

*Congressional study of revisions in the Federal admission tax law is still in the first of many stages. A repeal measure still has a long hard pull in front of it. Aid its progress and eventual passage by continued anti-tax activity.*

### 37 at MGM's Canadian Sales Meeting at Toronto

Approximately 30 members of MGM's Canadian branches were to attend the two-day "Say It With Pictures" meeting Thursday and Friday at the Royal York Hotel in Toronto. In addition, there will be seven home office executives on hand, including William F. Rodgers, Charles M. Reagan, H. M. Richey, M. L. Simons, Jay Eisenberg, Irving Helfont and William B. Zoellner.

Henry L. Nathanson, president of MGM Pictures of Canada, Ltd., will head the Canadian group, which will be supplemented by Ted J. Gould, general sales manager; Dewey Bloom, field promotion representative; W. C. Alexander, comptroller; Frank Young, assistant treasurer; James S. Eastwood, branch auditor, and Herb Kressler, supervisor of accessories.

Representing the Toronto branch will be Garfield Cass, manager; Alec Cousins, Bob McBain, William Chadwick and Reginald Wilson. From Montreal will be Hillis Cass, manager; Hyman Miller, Roger Chartrand and Max Vosberg. From Winnipeg, A. G. Levy, manager; Marcus Trester, Casper Sampson and Hyman Brickman. From St. John, A. E. Smith, manager, and Eric Goulding. From Vancouver, Charles Ramage, manager; Harold Jackson and David Gilfillan. From Calgary, Bill Guss, manager; Albert Genaske, Joe Brager, Louis Litchinsky.

## 'Black Rose' Tieups Wide

Terming it "the greatest promotional effort" of its kind, Twentieth Century-Fox this week unveiled more than a score of products tying in with its Technicolor picture, "The Black Rose."

The various articles of merchandise were put on display at the Hotel Warwick in New York Monday, coincidental with the arrival of buyers from across the country to place their fall orders. The exhibit continued throughout the week with the manufacturers having representatives on hand to present details of the promotions.

"The Black Rose" will have its national day-and-date release in more than 500 situations Labor Day. All manufacturers involved in the promotion are slated to play up "Black Rose" in their own campaigns.

The "Black Rose" color and motif is being featured by the following: Henry Greenhut-Hollander Furs, International Dress Corp., Perquette Blouses, Frank Starr evening gowns, Storyk Separates, Valentine Footwear, Tish-U-Knit sweaters, Tula Lingerie, Acme Gloves, Altshul Stern handkerchiefs, Fashion Craft Jewelry, Flower Modes, Ben Goodman Scarves, Holeproof Hosiery, Superb Case Co. (compacts), Brewster Hats, Jean de Chant (hair stylist), Goderoy Manufacturing (shampoo), La Cross (lipstick and nail enamel), Hudson Motor Car, Oneida, Ltd. (silverware), and Schenley's "Black Rose" cocktail.

### Washington Has 136,000 TV

A survey of Washington's major television stations last week showed that, as of June 1, there were 136,600 television sets in operation in the capital. This compares with 91,000 sets operating on January 1.

# NEW

## TRADE SHOW DATE JUNE 29<sup>TH</sup>

(Formerly June 23)

For

M-G-M's TECHNICOLOR MUSICAL

# "THREE LITTLE WORDS"

**Starring** Fred Astaire • Red Skelton  
Vera-Ellen • Arlene Dahl

**SAME PLACES AND HOURS OF SCREENINGS!**

## E. L. Classics Starts; Has 28 Branches

The merger of Eagle Lion and Film Classics into one company—Eagle Lion Classics—became a reality this week. The new company will operate out of 28 exchanges, 27 of them former Eagle Lion branches.

Here is the executive lineup of Eagle Lion Classics:

Joseph Bernhard, chairman of the board; William C. MacMillen, Jr., president; William J. Heineman, vice-president in charge of distribution; Bernard Kranze, general sales manager; Sam Seidelman, foreign sales manager.

The four divisions are headed by Milton E. Cohen, eastern; Edward E. Heiber, mid-western; J. L. Lutzer, southern, and James Hendel, western. Operating under Mr. Cohen will be Clayton Eastman, New England district manager, and George Waldman, New York Metropolitan district manager.

The new company's 28 sales branches are located in Atlanta, Boston, Buffalo, Charlotte, Chicago, Cincinnati, Cleveland, Dallas, Denver, Des Moines, Detroit, Indianapolis, Kansas City, Los Angeles, Memphis, Milwaukee, Minneapolis, New Orleans, New York, Oklahoma City, Philadelphia, Pittsburgh, Portland, St. Louis, Salt Lake City, San Francisco, Seattle and Washington, D. C. The Philadelphia exchange under Saul Krugman is the only branch taken over from Film Classics.

### Cleveland Leads in Universal Drive

As Universal-International's "Big Push" sales drive went into its second half last weekend, the company's Cleveland exchange under branch manager Lester Zucker continued to hold first place among the 31 domestic branches. The district headed by P. F. Rosian, and including the Atlanta, Charlotte, Cincinnati, Indianapolis and Memphis exchanges, held first place among the districts with the southern division of F. J. A. McCarthy leading the divisions. The 15-week sales effort concludes July 29. At the end of the eighth week, 15 of the branches were above quota and so were all six of the Empire-Universal offices in Canada.

### Video Trailers Ready

Television trailers for the exploitation of Universal's "Winchester '73" are now available, it has been announced by Herman Robbins, National Screen Service president. This is the first Universal film to be given television exploitation treatment through National's special video trailer package—one 60-second trailer and three 20-second trailers. Other packages are available for Twentieth Century-Fox's "The Big Lift," "The Gunfighter," and "Ticket to Tomahawk."

## IN NEWSREELS

**MOVIEZONE NEWS—Vol. 33, No. 47**—Three billion for foreign aid. Italy parades armed might. James Roosevelt wins nomination. West Point graduation. Massive ball levels forest. Versatile auto-boat. Carnival man defies gravity. Muscle-women. Prison rodeo.

**MOVIEZONE NEWS—Vol. 33, No. 48**—Red atom spy awaits trial. Corpus Christi Day in Rome. England marks King's birthday. Daring dam workers swing it! Cecile Aubry's unusual plan for peace. Model races hit it up. Australia: Open air concert in Sydney. Ben Hogan wins U. S. Open Golf. Belmont Stakes go to Middleground.

**NEWS OF THE DAY—Vol. 21, No. 281**—West Point graduation. Political spotlight: Roosevelt vs. Warren. Acrobatics: human squirrel cage. Rescue 37 as plane plunges into sea. Axe tournament. Roller derby.

**NEWS OF THE DAY—Vol. 21, No. 282**—Truman marches with wartime buddies. 500,000 hail Pope Pius. Color trouping honors English King's birthday. Eisenhower at Columbia graduation. Aerial hitchhiking. Atom spy. Middleground wins Belmont Stakes. Hogan's golf comeback.

**PARAMOUNT NEWS—No. 84**—Italy marks fourth anniversary of Republic. Dramatic rescue in the Atlantic. Prison rodeo gives convicts taste of freedom. Eyes of the nation on California politics. Roller derby.

**PARAMOUNT NEWS—No. 85**—Middleground wins Belmont Stakes. People: Harry Gold, Stanley Woodward, Truman. French expedition lands at the South Pole. National Open Golf. Trouping of Britain's colors.

**TELENEWS DIGEST—Vol. 4, No. 23-B**—Atlantic plane rescue. Graduation at West Point, Annapolis and the Coast Guard Academy. Voices of the week: Truman, Defense Secretary Johnson, Asst. Secretary of State Barrett, Averill Harriman. Korea elections. Cosmic ray experiments in India. Italy: World's oldest horse race.

**TELENEWS DIGEST—Vol. 4, No. 24-A—Norway:** Memorial to FDR. Japan's campaign capers. Helicopter cops. King George's birthday celebration. Rome: Pilgrims progress. Winter preview of fashions. Ben Hogan in golf comeback.

**UNIVERSAL NEWS—Vol. 23, No. 359**—West Point graduation. Air crash victims brought to safety. Italian Republic has fourth anniversary. Summer ski meet. Roller derby. Who says the weaker sex? President signs three billion aid bill.

**UNIVERSAL NEWS—Vol. 23, No. 360**—Truman blasts Red. Corpus Christi procession in Rome. Midget naval warfare. Air circus. Hogan makes golf comeback. Belmont Stakes.

**WARNER PATHE NEWS—Vol. 21, No. 86**—Plane crash off Florida. Western European fleet joint maneuvers. West Point graduation. People in the News: Gov. Warren and Jimmy Roosevelt. Belgium election. U. S. Supreme Court poses. Summer skiing. Roller derby. Acrobatics.

**WARNER PATHE NEWS—Vol. 21, No. 87**—People in the News: Truman in Missouri, Harry Gold, and National Press Queen. London's trouping of the colors for king's birthday. Hat fashions. National Open Golf Tournament. Air circus in Virginia. Belmont Stakes.

### H. G. Christensen Dies

H. G. Christensen, 56, a veteran film executive and director, died June 7 following a heart attack aboard his cruiser at Huntington, N. Y. He was a member of the Screen Directors Guild and the Society of Motion Picture and Television Engineers. At one time, Mr. Christensen had also been president of the West Coast Sound Studios and a vice-president of the Associated Sales Company. His widow survives.

### Thomas A. Phelan

Thomas A. Phelan, 62, manager for the Walter Reade circuit, died June 9 at his home in Long Branch, N. J., after a long illness. He had been with the circuit 38 years, starting as a musician at the turn of the century and switching to theatre management in the early 1920's. In recent years he had been managing the Strand at Long Branch. His widow and two sons survive.

### William R. Sidebotham

William R. Sidebotham, a projectionist 45 years, died June 2 at his home in Philadelphia. He was the first operator of the old Dreamland in that city and in recent years was with the Warner circuit. His widow, two daughters and a son survive.

## Theatre TV "Monopoly" —McDonald

Eugene F. McDonald, president of Zenith Radio Corp., this week launched a two-pronged attack on exhibitors in an attempt to counteract opposition to Phonevision.

Mr. McDonald's assault came in the form of two letters, one to Dr. Frank Stanton, president of the Columbia Broadcasting System, and the other to Spyros P. Skouras, president of Twentieth Century-Fox. Both letters used as pro-Phonevision arguments the contents of a booklet distributed by the Theatre Owners of America containing comments by Gael Sullivan, TOA executive director, and Nathan Halpern, television consultant. Mr. Halpern's speech, reprinted in the booklet, was delivered at a TOA meeting at Oklahoma City, Okla., in March. The booklet is entitled "Harnessing the Television Giant for Theatre Television."

Mr. McDonald sent copies of the booklet to Dr. Stanton and Mr. Skouras, underscoring the points which he felt strengthened his arguments. In his letter to the former, Mr. McDonald charged that exhibitors were attempting to monopolize television for theatres. He said Mr. Sullivan and Mr. Halpern proposed that theatres band together and obtain the "exclusive" rights to show sporting, athletic and national events, thus keeping companies like CBS from that type of telecast. In his speech, Mr. Halpern said nothing about obtaining "exclusive" rights for national events such as a presidential inauguration. Mr. McDonald warned that if program content were not improved, the theatres might indeed become the main reception centers for television. "Isn't it about time that every one of you in the industry join with us to protect yourself?" he asked.

The letter to Mr. Skouras charged the booklet indicated that exhibitors would "bite the hand that feeds you" by cutting down on the use of films as better television programs become available for theatres. "Why should you hold back, on their account, when television offers you, through Phonevision, the promise of such a rich return from a vastly increased use of films?" it asked.

The Skiatron Corporation, in a brief to the FCC this week, said it had perfected a "pay television" device simpler and more economical than Zenith's. According to Arthur Levey, president, a pilot model will be ready for FCC inspection in the fall and permission for a test will be asked. The Skiatron device sends the unscrambling key by radio rather than telephone wire, as is proposed by Phonevision.

### Burriss Smith

Burriss Smith, 38, partner in the Imperial and Skylark theatres at Poncahontas, Ark., died at his home there June 4. Mr. Smith operated theatres in Poncahontas with his brother J. Henley Smith for 15 years.



# "What the Picture did for me"

## Columbia

**BLONDIE HITS THE JACKPOT:** Penny Singleton, Arthur Lake—Blondie Series are popular with both young and old. Played Friday, Saturday, May 26, 27.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Canada.

**MARK OF THE GORILLA:** Johnny Weissmuller, Trudy Marshall—We had business better than average with this one. Good for small towns. Played Wednesday, Thursday, May 24, 25.—O. Fomby, Paula Theatre, Homer, Louisiana.

**MR. SOFT TOUCH:** Glenn Ford—Little off season. Business not too good. Played Monday, Tuesday, May 22, 23.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Canada.

## Eagle Lion

**OLD FASHIONED GIRL, AN:** Gloria Jean, Jimmy Lydon—I didn't see this one myself—and judging from the box office no one else did except the usherettes. Didn't even make rental any of the three nights played, let alone house expense. Played Wednesday, Thursday, Friday, May 24-26.—Brad Messer, Burley Theatre, Burley, Idaho.

## Lippert

**THUNDER IN THE PINES:** George Reeves, Ralph Lydon—From magazine reports and what the booker told me, I was under the impression this was a very rugged and action-packed picture of the logging industry. Instead, I found this Septatone picture to have only one fight at the end of the picture. The rest is mostly whiskey and beer drinking, with Reeves and Lydon trying to win the love of Denise Darcel, the French actress. Some said it was a cute little picture, but I can't make a living on cute pictures here. Played Friday, Saturday, May 26, 27.—Pat Fleming, Gail Theatre, Round Pond, Arkansas.

## Metro-Goldwyn-Mayer

**AMBUSH:** Robert Taylor, John Hodiak—If "Ambush" had been in Technicolor, it would have been the top Western of the year, in my estimation. The picture has everything that a poor exhibitor needs and wants. The star value of the picture helped, but then MGM is never stingy with their stars. Many comments from patrons that it was the best Western they had ever seen. Film opening is unusual. Don't think your sound has failed you on the beginning of the picture. I did, but it's only for effect. Average gross. Played Sunday, Monday, May 21, 22.—Fred G. Weppler, Colonial Theatre, Colfax, Illinois.

**BLOSSOMS IN THE DUST:** Greer Garson, Walter Pidgeon—This is still as wonderful as when it was originally released. My gross was far below average, but it was sold to me right so I wasn't too badly hurt. Closing school activities held down the gross on the picture. Don't be ashamed to play this re-release. Patrons are good. Sound and color, also. Played Wednesday, Thursday, May 24, 25.—Fred G. Weppler, Colonial Theatre, Colfax, Illinois.

**KEY TO THE CITY:** Clark Gable, Loretta Young—We played this a little late but we had a good gross with it. Business above average. Comments were favorable, and enjoyed by all. Give Clark Gable a good role and he will pack your house. Loretta Young was excellent. Played Saturday, Sunday, Monday, June 3-5.—O. Fomby, Paula Theatre, Homer, Louisiana.

**MALAYA:** Spencer Tracy, James Stewart—A very good action picture that played to below average gross. Some of the situations and episodes are as make-believe as fairyland, but it still pleased those who came in to see it. No stinginess on star names

... the original exhibitors' reports department, established October 14, 1916. In it theatremen serve one another with information about the box office performance of product—providing a service of the exhibitor for the exhibitor. ADDRESS REPORTS: What the Picture Did for Me, Motion Picture Herald, Rockefeller Center, New York 20.

here, either. Played Sunday, Monday, May 28, 29.—Fred G. Weppler, Colonial Theatre, Colfax, Illinois.

**OUR VINES HAVE TENDER GRAPES:** Margaret O'Brien, Edward G. Robinson—Opened up nicely but dropped 50 per cent the second night. Played Wednesday, Thursday, May 24, 25.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Canada.

## Monogram

**JACKPOT JITTERS:** Renie Riano, Joe Yule—What would we little exhibitors do without occasional pictures such as this from Monogram? Doubled with "Rustlers" (RKO Radio) to average business, which is good for this time of the year in my situation. The Jiggs & Maggie Series please all patrons, young and old alike. You can't go wrong on them. Played Saturday, May 27.—Fred G. Weppler, Colonial Theatre, Colfax, Illinois.

## Republic

**SHERIFF OF WICHITA:** Allan Lane, Lyn Wilde—Good little Western. Doubled with a Blondie picture to satisfaction. Played Friday, Saturday, May 26, 27.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Canada.

**WAKE OF THE RED WITCH:** John Wayne, Gail Russell—This is a good sea picture, I admit, but it's not what it's cracked up to be. Too much narration takes the punch out of a picture which I think ninety per cent of the audience will agree. It's draggy in spots and many of the patrons got restless and went to the lobby and bought popcorn. Perhaps it is just as well, since word-of-mouth advertised this picture a great deal. I got a large crowd and sold a lot of popcorn, too. Played Sunday, May 28.—Pat Fleming, Gail Theatre, Round Pond, Arkansas.

## RKO Radio

**GREEN PROMISE, THE:** Walter Brennan, Marguerite Chapman—I'm lost—do not know what to say about this picture. It gave me my second lowest mid-week gross since I've been in business. The 4-H Clubs were all notified of the playdates and the McLean County Soil Conservation representative in this area wrote several interesting newspaper articles on the showing. Extra mailing plugs to farmers failed to bring in the people. Played Wednesday, Thursday, May 17, 18.—Fred G. Weppler, Colonial Theatre, Colfax, Illinois.

**MAN ON THE EIFFEL TOWER, THE:** Franchot Tone, Charles Laughton—It will hold your interest from beginning to end. Beautiful color and scenery. Well acted and directed. Comments were divided. Some liked it and some didn't. Business just about average. Played Wednesday, Thursday, May 31, June 1.—O. Fomby, Paula Theatre, Homer, Louisiana.

**PRIDE OF THE YANKEES:** Gary Cooper, Teresa Wright—This re-release from RKO brought me slightly above average gross, much to my surprise. I expect anything now—the pictures I expect to be big, flop like lead balloons. The others go over like this one did. This picture is still good. My print wasn't in too good shape, but then I waited a long time to play the picture. Played Wednesday, Thursday, May 31, June 1.—Fred G. Weppler, Colonial Theatre, Colfax, Illinois.

**RUSTLERS:** Tim Holt—Doubled with "Jackpot Jitters" (Monogram) to average gross. The Tim Holt Westerns are well liked here, and they are a better type of Western. This one has a new plot which helps the series. Played Saturday, May 27.—Fred G. Weppler, Colonial Theatre, Colfax, Illinois.

## Twentieth Century-Fox

**CHEAPER BY THE DOZEN:** Clifton Webb, Myrna Loy—Count on this one for the best box office receipts of the year and best picture of the year honors. I was proud to wear my little "Movies Are Better Than Ever" ribbon all four playdates on this. Much better than average play all four nights with Friday the best night. Played Tuesday, Wednesday, Thursday, Friday, May 23-26.—Brad Messer, Burley Theatre, Burley, Idaho.

**DANCING IN THE DARK:** William Powell, Mark Stevens—This picture started off slow and was a bit slow all the way through, but at the end it turned out pretty good. Beautiful color. Business below average. I don't think this picture is too good for the small town trade. It is well acted and directed. Played Saturday, Sunday, Monday, May 27-29.—O. Fomby, Paula Theatre, Homer, Louisiana.

**WABASH AVENUE:** Betty Grable, Victor Mature—A darn good Technicolor display of those Grable charms with good support from Mature and Phil Harris. Pretty soon now we can dig out and dust off the old "Burlesque Today" signs. I like these kind but unfortunately not enough customers turn out for them. Should do good most anywhere where this type is liked. Played Tuesday, Wednesday, Thursday, May 16-18.—Brad Messer, Burley Theatre, Burley, Idaho.

**YELLOW SKY:** Gregory Peck, Ann Baxter—After a week of low grosses, this picture brought me average gross. Believe that the star value of Gregory Peck brought in a lot of non-steady Saturday night patrons. Kids' admissions were down, but adult admissions were up. It seemed to please all patrons who were here but in my own estimation it is draggy in spots. Plenty of action at the end. All stars did well. Played Saturday, May 20.—Fred G. Weppler, Colonial Theatre, Colfax, Illinois.

## Warner Bros.

**YOUNG MAN WITH A HORN:** Kirk Douglas, Lauren Beca—Another one of those stories that had no excuse for being written. Did poorly on it Sunday and even worse than that Monday. A picture like this will make it necessary to affix the word "some" to the industry slogan, "Movies Are Better Than Ever." Played Sunday, Monday, May 21, 22.—Brad Messer, Burley Theatre, Burley, Idaho.

## Shorts

## Columbia

**PUNCHY DE LEON:** A fox and crow cartoon that is fair but not as funny as others in the series.—Fred G. Weppler, Colonial Theatre, Colfax, Illinois.

**SPOOK SPEAKS:** Buster Keaton—Our patrons got a bigger kick out of this one than they did on the feature.—Pat Fleming, Gail Theatre, Round Pond, Ark.

(Continued on following page)

## Metro-Goldwyn-Mayer

**PEST CONTROL:** Pete Smith Specialty—These shorts are as good as any comedy and just as well liked by my patrons. This one is good and funny.—Fred G. Wepler, Colonial Theatre, Colfax, Illinois.

**PLAYLANDS OF MICHIGAN:** Fitzpatrick Travel-talk—Having been around Saugatuck and Holland I thought this wonderful. It gives patrons the urge to see the places shown. You can't go wrong on this short this time of year.—Fred G. Wepler, Colonial Theatre, Colfax, Illinois.

**WE CAN DREAM, CAN'T WE?:** Pete Smith Specialty—Another good one from a Smith named Pete.—Fred G. Wepler, Colonial Theatre, Colfax, Illinois.

**WHY PLAY LEAP FROG:** These should not be sold as cartoons. This one is informative and educational. However, there is certainly no humor to them.—Fred G. Wepler, Colonial Theatre, Colfax, Illinois.

## Universal

**LIONEL HAMPTON & ORCHESTRA:** The Colored people in the Colored section enjoyed this very good musical short, especially Lionel Hampton at the drums.—Pat Fleming, Gail Theatre, Round Pond, Arkansas.

## Serial

## Republic

**GHOST OF ZORRO:** Clayton Moore, Pamela Blake—It starts off like a good Western-type serial.—Pat Fleming, Gail Theatre, Round Pond, Arkansas.

**KING OF THE ROCKET MEN:** Tristram Coffin, Mae Clarke—Any kind of an exploitation picture, whether serial or not, goes well with the audience here. This is a good serial if you call the impossible good. It has the action, too.—Pat Fleming, Gail Theatre, Round Pond, Arkansas.

## DeBra Starts Lecture Tour Promoting Films

Arthur DeBra, director of the Motion Picture Association's Community Relations, left New York last weekend for another lecture tour in behalf of the industry's "Movies Are Better Than Ever" campaign.

Mr. DeBra will address Better Films Councils in St. Louis and five other cities in the south and southwest, opening his speaking engagements in Atlanta June 12. From there he will proceed to St. Louis where he is scheduled to speak June 14. Other talks are scheduled for Dallas, June 15; New Orleans, June 19; Memphis, June 21, and Louisville, June 23.

The tour will be Mr. DeBra's third lecture mission in as many months and is part of the MPAA's continuing drive to stimulate interest in good pictures at the community level. Mr. DeBra will screen Samuel Goldwyn's "Our Very Own" for the various groups as a typical example of a good family film coming up during 1950.

## No State Legislation Harmful to Industry

With the legislatures of four states still in session, the film industry was informed last week by Jack Bryson, legislative representative of the Motion Picture Association of America, that no adverse laws were expected from these groups. Louisiana and Massachusetts are in regular session while Arizona and Michigan are in special session. A censorship bill in Massachusetts is expected to remain in committee. Thus far, nine regular and five special sessions have adjourned with no damaging legislation.

## Short Product in First Run Houses

### NEW YORK—Week of June 12

**ASTOR: Candid Microphone, No. 5.** Columbia  
Feature: The Jackie Robinson Story....Eagle Lion

**CAPITOL: The Orphan Duck** 20th Century-Fox  
Feature: The Asphalt Jungle.....MGM

**CRITERION: Sunshine U.**.....RKO Radio  
**Scarlet Pumpernickel**.....Warner Bros.  
**Shoot the Basket**.....Warner Bros.  
Feature: Rocketship XM.....Lippert

**GLOBE: Clown Prince of Golf**.....Columbia  
**Tic, Toc Tuckered**.....Warner Bros.  
Feature: Singing Guns.....Republic

**MAYFAIR: Clown Prince of Golf**.....Columbia  
**Tic, Toc Tuckered**.....Warner Bros.  
Feature: Rock Island Trail.....Republic

**PARAMOUNT: Ups and Downs Derby (Noveltoon)**.....Paramount  
**Flatbush Florida (Pacemaker)**.....Paramount  
Feature: Winchester '73.....Universal

**RIVOLI: Halfway to Heaven**.....Paramount  
**Famous Feet**.....Paramount  
Feature: Fortunes of Captain Blood.....Columbia

**ROXY: Dream Walking**.....20th Century-Fox  
**Men of Good Will**.....United Nations  
Feature: Night and the City.....20th Century-Fox  
**STRAND: So You Want to Keep Your Husband**.....Warner Bros.  
**Cradle of the Republic**.....Warner Bros.  
**All A-Bird**.....Warner Bros.  
Feature: Return of the Frontiersman.....Warner Bos.

### CHICAGO—Week Ending June 12

**CHICAGO: Famous Cartoonists**.....Columbia  
Feature: Caged.....Warner Bros.

**GRAND: Pony Express**.....Warner Bros.  
**Spellbound Hound**.....Columbia  
Feature: The Jackie Robinson Story....Eagle Lion

**LOOP: Little Rural Riding Hood**.....MGM  
**Screen Snapshots**.....Columbia  
Feature: The Winslow Boy.....Eagle Lion

**UNITED ARTISTS: Leghorn Blows at Midnight**.....Warner Bros.  
Feature: The Asphalt Jungle.....MGM

**WOODS: History Brought to Life**.....Paramount  
Feature: The Big Lift.....20th Century-Fox

## Court Action Appealed By Pennsylvania Censor

The Pennsylvania State Board of Motion Picture Censors has appealed a decision by Philadelphia District Court Judge William H. Kirkpatrick which barred it from censoring films for television. Appearing before the Circuit court of Appeals last week on behalf of the censor board, H. F. Stambough, Deputy Attorney-General, argued that the right to censor films was a state police power that could not be interfered with by Federal authority. Judges John Biggs, Jr., Albert B. Maris and Herbert F. Goodrich reserved decision. The case arose from censorship imposed on films shown by DuMont Laboratories, operators of a Pittsburgh television station; by three stations in Philadelphia and one in Lancaster, Pa.

## Court Enjoins Portland "Bicycle Thief" Ban

Circuit Judge James R. Bain of Portland, Ore., last week issued an injunction against the Portland censorship board and the Portland City Council, restraining those groups from interfering with the opening of the Italian "The Bicycle Thief." Following the ruling, the picture started an immediate run at the Guild theatre.

## Monogram's 39-Week Net Was \$123,788

Monogram and its subsidiaries showed a profit of \$123,788 for the 39-week period ending April 1, 1950, Steve Brody, president, announced this week. This compares with a net loss of \$463,090 for the same period last year. Gross income for the 39 weeks in 1949 and 1950 was \$6,935,127, after eliminating inter-company transactions, which compares to \$7,724,778 for the comparable period last year.

## Urges Basic Wage Rate

The setting of a minimum wage rate for motion picture industry employees at a scale established by the New York State Labor Department in 1947—if the constitutional right of the state to establish such a scale is upheld—has been urged by Fred J. Schwartz, vice-president of the Century circuit in New York.

Mr. Schwartz made his proposal as a spokesman for the Metropolitan Motion Picture Theatres Association at a public hearing last week of the Minimum Wage Board. He claimed as the basis for his suggestion the fact that the cost-of-living index had not risen since that year.

Mr. Schwartz explained his association's policy with statistics to show that the theatres in the metropolitan area of New York could not carry the heavier load of increased costs that would result from increased wages. It was indicated that ushers at present receive between 45 and 53 cents an hour, while cashiers receive 72 cents. The Century executive's stand on the right of the state to set a minimum wage scale was based on his claim that Congress, in excluding non-interstate workers from the provisions of the Federal wage law, had tacitly affirmed that such workers were not to be governed by regulated wage scales.

## More Texas Drive-Ins

Drive-ins are continuing to spring up in southwest Texas. Among the openings scheduled this month are the South Loop 13, San Antonio; Kilgore Drive-In, Kilgore; Stephenville Drive-In, Stephenville; Seymour Drive-In, Wichita Falls, and the Burnett Road Drive-In, Austin. Total car capacity for these installations is 2,950.



# MANAGERS' ROUND TABLE



An International Association of Motion Picture Showmen — Walter Brooks, Director

## One Reason Why Movies Should Be Better

**T**HIRTY years ago, in a steel town in Pennsylvania, we learned that when the mills were running full blast and men were getting top money, they "went to Philadelphia" for more expensive entertainment than just the hometown movies. But when the mills were "down"—folks were standing in line at our local theatre, conserving limited funds and enjoying the best "buy" for their money.

The current issue of *United States News* says that "low income families are fewer"—and diagrams the fact that there are roughly four times as many families with incomes over \$5,000 now than there were in 1941. There are nearly three times as many families with incomes between \$3,000 and \$5,000, and only about one-half as many families with incomes under \$3,000 as in 1941.

If there were no other reason, that should be enough to prove to managers that the local theatre must present movies as being *better* than ever, as the *best* entertainment for the family. If families generally have much more money to spend, they will look over the fence and into greener pastures for the opportunity to spend it for what may appear to be a greater value. That's how they sell television sets.

And that's why it is strictly bad business to undersell the movies in this market. We hear the constant reverberation of price-cutting and similar practices "to get business." The truth is, the public is looking up, and not down the price scale. We are losing business, with a clatter of dishes off-stage, while luxury lines are making hay in this market. We don't urge keeping *prices* up as much as we urge keeping *quality* up, but you can't do that with two-for-one or give-away admission stunts.

Motion pictures have an enviable place in the economic structure of the nation. We are more apt to prosper under a mild depression than in "boom" times. Films are more likely to be fully appreciated when the value is kept high, than when depreciated through under-pricing or competitive selling. The

### SELL YOUR COOLING

In these days, most theatres, even in remote spots, make an effort beyond the old-fashioned buzz-fans to cool their patrons in hot weather. There's no doubt, people *do* go to the movies to get cool. So, now that hot weather is upon us, be sure you sell this added reason.

Modern heating and cooling methods are far different than used to be in the days of silent pictures. We can still hear, in memory, the noise of the old fans, as an accompaniment for films that made no sound. There was a prevailing belief that the drone of half a dozen buzz-fans would keep you cool, even if the air smelled like the inside of a carpet-sweeper and contained about as much dust per cubic inch. It was the psychology of it.

But you can't cool modern audiences with psychology or sound effects. Stirring up dead air doesn't make a theatre cool, and you have to apply modern ventilation techniques to satisfy our present day audiences. What lucky folks, these modern movie goers, who can boast that not only are movies better than ever, but so is the atmosphere—the very air they breathe!

Build your selling approach, these days, along lines that will convince potential patrons that it is really "20° cooler inside," and plan lobby and marquee display to make them feel cool, while they are pondering at the point of sale. National Screen Service, Filmack, and others, have special accessories to drive home this selling message. Do it early in the summer, and profit by the build-up.

manager of the home town movie, on Main Street, holds the key to his own situation. He can meet a world problem on his own door-step and lick it, if he sticks to his guns and believes in what he sells.

Harry Pease, one of the most aggressive of our British members, and well known to the Round Table, has won the promotion that so frequently follows for Quigley Award winners. He leaves his post as manager of the Odeon theatre, West Harlepool, to become area exploitation supervisor for the north of England and Scotland for Twentieth Century-Fox Film Company, Ltd., of Soho Square London—a large assignment, and one in which we know he will be able to extend the benefit of his skills to many local situations on the widest possible scale. Our sincere congratulations and best wishes.

**Q** An old showman's trick, and an old showman to prove it—along Broadway last Wednesday they were selling silver dollars for 73c each, as exploitation for "Winchester. 73" at the Paramount theatre. Charles Simonelli, Universal executive in charge of national exploitation, sends us the story, and credits none other than Bob Wile, former director of the Managers' Round Table, now with Universal on special exploitation assignments, for the stunt.

They "sold" 100 silver dollars at 73c each on the street, at a net cost of \$27.00—and for that they got (hold your hats!) a full-page of photographs in the *New York Evening Journal* (worth \$3,400.00 at line rates) which the newspaper furnished cost-free, doing their own photography and making the page plates. Wish we could reproduce this wonderful page, but it wouldn't look like what it is, in our limited space. You can visualize the *Journal* pictures, showing the yokels buying dollars and biting every one!

There are skeptics in all lines. These passers-by couldn't believe they might buy silver dollars at 73c each. Maybe you won't believe you can promote a full page of pictures for a net cost of \$27, unless you try it with your newspaper. —Walter Brooks



# Rocketship and Rifle-fire Raise Your Receipts

EXPLOITATION by experts, around the nation, includes examples that will hit a target for any showman, given an equal opportunity to call his shots.



John Crovo, manager of the Arcade theatre, Jacksonville, employed this anachronistic "covered wagon" as street ballyhoo for Florida fan clubs.

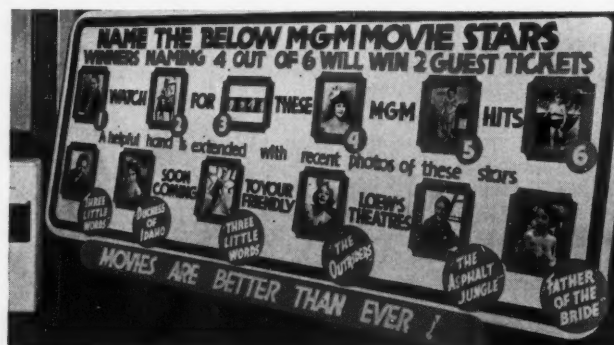
Rocket, 12 feet high, with special effects, sold "Rocketship XM" in the lobby of the Paramount theatre, San Francisco, and Criterion, on Broadway.

Rudy Koutnik, manager of the Fox Palace theatre, Milwaukee, used actual reels and film in the excellent showcase display for "All the King's Men," shown below.



Gedney Collier, manager of the Stanley theatre, Baltimore, held a "Colt 45" contest, with local sharpshooters enjoying both exploitation and the picture.

Wm. J. Trambukis, manager of Loew's Strand theatre, Syracuse, used baby pictures of the stars in an interesting contest to "guess who" (below).



# 101 WAYS TO BUILD P. R.

AGAIN, we are pleased to find examples of good public relations in our current mail. It is reassuring to know that Round Table members are on the job. But we plan to dig back into the files for some good old-fashioned showmanship that may have been forgotten, and which should be brought to mind.—W. B.

## Know the Value of Your Personal Popularity

**16** Al Floersheimer, advertising director of the Walter Reade theatres in New Jersey, sends us tear sheets from the *Ocean County Sun*, published every Thursday in the village of Toms River, and containing a remarkable demonstration of the town's affection for their local theatre manager. The newspaper is printing "The Hirshblond Story" as a serial, which it introduces in an editorial as "the life story of Isadore M. Hirshblond, as much a part of the community as Main Street, who for almost 40 years has been providing our entertainment. Through the years, he saw his town in contacts with his friends, as they walked through the doors of the theatre, and always he saw it with eyes that were prejudiced in his town's favor."

We're sorry that we can't reproduce or quote more of this wonderful tribute, which is a voluntary expression of appreciation for many years of public service, but it is gratifying to see such proof of community good will. Some managers are born to be shrinking violets, too bashful to take advantage of their personal popularity at the point of sale. Do your part in your town's affairs and you'll find a substantial reward in the well-merited approval of your friends and patrons.

## Know Your Local Film Council

**17** Leo Schuessler, manager of the Rex theatre, Sheboygan, Wisconsin, encloses a newspaper report of a "Better Films Council" breakfast, held in the dining room of the First Congregational Church, at which he was host to more than 250 guests, who later saw a preview of "Reformer and the Redhead" at the Rex theatre. Demand for reservations exceeded the space accommodations; many traveled from a distance to attend the breakfast meeting. The Rev. William H. Evans gave the invocation, and introduced the speakers, including Mr. Schuessler, and other theatre managers in the area.

The report in the *Sheboygan Press* quotes Mrs. Henry Earl Smith, organizer of the local council, who said "the better the ingredients, the better the picture" and "with all of us working together, we will have a bigger year in 1950-51." She wanted members and friends to know "what made the motion picture industry tick." The industry slogan, "Movies Are Better Than Ever" was the keynote of the occasion. The treasurer reported there were 175 local memberships in the "Better Films Council" and that 75 organizations were represented.

In his letter to the Round Table, Leo Schuessler writes that he is in full agreement with the policy that "all business is local" and that while some might regard this type of showmanship as an oblique approach, it gets positive results and has been proven over a period of time. He holds to the theory "if everybody wants to get into the act, let them, and they will become our best salesmen."

## Celebrate Your Anniversaries

**18** Many theatres observe their birthdays as places of amusement in their community life, but we cite the example submitted by John C. Courter, owner and manager of the Courter theatre, Gallatin, Missouri, as best in the current mail, and worthy of special recommendation because it shows good small-town handling. The Courter theatre is celebrating its 30th anniversary, and many residents of this little Missouri town, who were present at the opening three decades ago, were the honored guests of the owner and manager. Mr. Courter is quoted in the local paper as saying "It was different then, and now we have splendid movies, with all the latest and best equipment." Which is just another way of saying "Movies Are Better Than Ever"—and proving it, at the point of sale.

## Know How To Buy an "Ad"

**19** Every theatre manager is asked at one time or another to take an "ad" in a local church or society bulletin. John W. Farr, manager of the Odeon theatre, North Sydney, Nova Scotia, sends us an example of how he advertised in a cook book, put out by the Ladies' Guild of the United Church. We will quote it, as a good recipe for showmanship:

### A TREAT YOU WILL RELISH

Take yourself—or add a companion or two—stir from your fireside—mix with your happy neighbors—fill your cup of enjoyment till it overflows—sweetened with music, love and laughter, spiced with novelty, seasoned with valor and thrills, garnished with beauty and glowing color, flavored with the essence of drama skillfully blended with the variety of life's emotions, the zest of adventure and travel to far away romantic lands.

Serve the whole family with generous and frequent helpings of this tasty dish.

They will find it refreshing and satisfying. It is food for thought. It nourishes and develops the knowledge and understanding of the human race which promotes brotherhood.

The motion picture is a feast of entertainment and instruction.

## Know Your Chance To Be Friendly

**20** Miss Peggy Bolte, advertising manager of the John C. Bolte theatres in the Bronx, New York, sends us a clipping from the *New York Daily Mirror*, containing an item which is headed "Bronx Heartbeat." It tells how John C. Bolte, Jr., manager of the Wakefield theatre, learning that the nearby Redeemer Lutheran Church would be forced out of their building during new construction, offered the theatre as a place to hold their regular Sunday morning services. The Rev. Haupt had taken his problem to neighbors who were regular patrons of the theatre, and to the Chamber of Commerce, so it required only one telephone call to establish the Wakefield Theatre as a temporary house of worship.

## Permanent Display Uses Inserts *Portland, Me. Specialties*



This mammoth display, almost 24-sheet in size, greets patrons as they enter the lobby of Walter Reade's Mayfair theatre, in Asbury Park, N. J. It is city manager Guy Hevia's design for selling the industry slogan, "Movies Are Better Than Ever," and with added virtue that the inserts—stock 22x28's from National Screen Service—can be changed each week to keep the display up to date. The entire circuit is participating in the drive.

## "Annie" Gets Exploitation

Two terrific campaigns in the mail, as entries in the second quarter for the Quigley Awards, and both on "Annie Get Your Gun" and from Loew's theatres. The first is from Boyd Sparrow, at Loew's Warfield, San Francisco, and we feel this must set the style for all the west coast. Boyd's handling of "Annie" has been referred to in the Round Table picture page while it was in process. His campaign book is the most impressive he has ever submitted, as an old contender for Quigley honors, and we predict applause from the judges.

From Jim Carey, manager of Loew's theatre, Evansville, Indiana, comes a substantial campaign on the same picture, with many pages of pictures and tear sheets to show his publicity and ad tieups. The visit of the "modern Annie Oakley" to Evansville resulted in many newspaper breaks, including two front-page cartoons, done by the newspaper artist. Visit of Indian chief Natay also got newspaper space, and tied in with department store window display of the original Indian costumes from the picture. An Indian costume coloring contest was very effective. Many cooperative windows and newspaper tieups were arranged in addition to usual displays.

### Elizabeth vs. Elizabeth

Lou Cohen, manager of Loew's Poli theatre, Hartford, with two Elizabeth Taylor pictures booked within a week of each other, persuaded the local newspaper, which ordinarily does not run publicity pictures, to run both together, with the comment that this pretty girl was very much in the news.

### May Be Understatement

When Maurice Druker, manager of Loew's State theatre, Providence, entertained Chief Natay of the Navajo tribe, and his squaw, "Pop" Charles, by-line writer on the *Providence Journal*, captioned his two-column story with the warning "May Be a Plug for Movie." But before he got to the end of his piece he decided the visit of red Indians to his editorial sanctum was publicity for "Annie Get Your Gun."

### Accents Small Papers

Rudy Koutnik, manager of the Fox Palace theatre, in Milwaukee, held a special screening of "Samson and Delilah" for the editors and representatives of all the small papers, especially the foreign language newspapers, published in the Milwaukee area. Mats were given to each person attending, to illustrate their publicity on the picture.



Kenneth A. Hall, manager of the Savoy cinema, Wolverhampton, England, displays the results of his contest, conducted with members of the Wolverhampton Photographic Society, to best portray the idea of "Good Old Summertime." The manager of a British cinema can always be identified in a group picture by his necessary evening dress.



# "Robinson Story" Big In Buffalo

The Messrs. Bob Smith, manager of the 20th Century theatre, Buffalo, Charlie Baron, Eagle Lion field man, and Lige Brian, Eagle Lion exploitation manager from the New York home office, turn in a complete selling campaign for "The Jackie Robinson Story" in Buffalo. A full story of the film, with pictures, was planted in the rotogravure section of the *Courier Express* two weeks in advance. A series of special newspaper tieups with various columnists and byline writers, followed into the playdates. A Polish language paper, three Negro papers and 22 community papers were added to usual lists.

Radio coverage, including television, was the strongest that has been shown in Buffalo in the recent past, with 18 different tieups represented, plus Chamber of Commerce cooperation. The Buffalo "Bisons" baseball club gave a special plug for the picture. American Legion speakers announced the picture on "I Am An American" Day. The various city neighborhoods devoted special attention to exploitation of the film, and the most honored colored mother was invited as a guest on Mother's Day. Orphans were especially invited to see the picture.

Three hundred 1-sheets were posted, together with thirty 24-sheets and 1,000 window cards throughout the city. A special billboard was pointed in the Buffalo ball park. Theatre front and lobby had special displays. Numerous magazine tieups, including the Negro "Our World" resulted in extra publicity. Cooperative advertising from local merchants gave the picture an added impetus, through their interest in the colored star. The Century's double 24-sheet traveling ballyhoo truck was on full duty, touring all sections of the city.



Arthur Broadhurst, manager of the Ritz cinema, Oxford, England, center, discussing the exploitation of "Twelve O'Clock High" with local members of the Royal Air Force. The picture was as pertinent to British airmen as to our own flying veterans, over here.

# Selling Approach

## NO MAN OF HER OWN—Paramount.

This is the unforgettable story of a woman's battle to give her baby an honest name. "I spent my last nickle to call Steve. He hung up on me without saying good-bye." That night a train crashed, and fate gave her the opportunity to live another woman's love! Adult movie fare, but Barbara Stanwyck and John Lund in a strong dramatic story. 24-sheet and other posters all have real poster value, with opportunity to create lobby and marquee display in addition to other uses. There is no herald, but you can print your own from one of several over-sized newspaper ad mats. All the newspaper ads are good, and you can choose what looks different in comparison with other recent campaigns, and distinctive in relation to this picture. Picking your style carefully gives you a continuous variation of advertising approach and makes your patrons feel that you have new and unusual attractions. A set of three two-column teaser ads describes the picture perfectly and can be used in many situations. We also like strong ad mats Nos. 301 and 401, which picture the train crash which is part of the plot. No. 403 and 404 are larger and in the same theme. You may use one of these as a herald, with sponsorship of a local merchant, who will print and distribute them for an ad on the back. Exploitation follows the "confession" or "personal ad" idea, in keeping with the adult plot idea. It's a woman's picture, but not for children. Paramount theatre, on Broadway, had a contest to find the best bachelor girl who had "no man of her own" and it obtained good newspaper write-ups with pictures of the good-looking winner and runners up. Publicity mats, and directory and program ad mats are satisfactory.

## CAGED—Warner Brothers.

Most daring expose since "Fugitive From A Chain Gang" burned into the conscience of America. Rips open the hidden evils of a women's prison. Here's a picture that tells all the hushed-up story of today's one-mistake girl who comes out worse than she went in! Strictly an adult picture, but one that can be used and exploited with sensationalism in its favor. Treat it right and it will bring you new business in an off-season, with everybody praising the result. Eleanor Parker and an unusual cost portray the characters of prison life with fidelity that will amaze any audience. Virginia Kellogg, who wrote the script, was sent to prison to obtain the material at first hand, and it is authentic and enlightening as a public service. 24-sheet and other posters will make cut-outs, and there are six 20x60 door panels that you should investigate because they introduce the cast individually. A special miniature herald is furnished in mat form (No. 725-501X, from National Screen) which follows the same theme. Some of the newspaper ad mats also have this series of cast portraits. In general, the newspaper ad mats are as strong as the film story and should be used with care as to what your town will expect. Two teaser ads are good in 2-column space. We suggest over-sized ad mat No. 307 as a circus type herald, because it sells the idea of the picture. There are plenty of ad mats for choice, so pick your own. Cast members, in their parts, will be long remembered, so display them well. Local newspaper by-line writers in key cities have gone all out in their praise and defense of this sensational film. Read the center double spread in the pressbook for evidence of this support and look for it in your community.

## Promotes Double-Truck Ad For Theatre Opening

D. M. Dillenbeck, manager of the new Rialto theatre, Bushnell, Ill., promoted a double-page newspaper ad, sponsored by forty local merchants, extending their best wishes on the re-opening. Excellent composition makes the newspaper space unusually good, with only one thing lacking—the manager's name in the advertisement. This is the Managers' Round Table and the manager is an important man along Main Street, in our book. He never can be anonymous, no matter what the circumstances.

## Including the Chinese

Hans Kolmar, Fox West Coast publicist, sends a good picture of the several large families who were guests of the Fox theatre, San Francisco, for the showing of "Cheaper by the Dozen." Four family groups filled the grand stairway in the theatre lobby for the posed picture, and attention was directed to a colorful family from San Francisco's Chinatown, with a dozen attractive children.

OUTDOOR REFRESHMENT CONCESSIONAIRES FROM COAST TO COAST OVER 1/4 CENTURY

NOW SPECIALIZING IN REFRESHMENT SERVICE FOR DRIVE-IN THEATRES

SPORTSERVICE Corp. JACOBS BROS. 703 MAIN ST. • BUFFALO, N. Y. • WA. 2806

**FASTER THAN EVER!**

YOU'LL LIKE OUR QUICK SERVICE & QUALITY WORK!

**FILMACK**

**SPECIAL TRAILERS**

CHICAGO 1327 S. WABASH

NEW YORK 619 W. 54th ST.

# INDEPENDENT FILM BUYERS REPORT ON PERFORMANCE

Product which has played their theatres since May 15 is evaluated herewith by film buyers of U. S. independent circuits. This report covers 91 attractions and 2,481 playdates.

Titles run alphabetically. Numerals refer to the number of engagements on each attraction reported. The tabulation is cumulative, embracing additional ratings with those published in the two preceding issues of the Herald. Daggers denote attractions published for the first time.


EX means Excellent; AA—Above Average; AV—Average; BA—Below Average; PR—Poor.

## THE FILM BUYER'S RATING

	EX	AA	AV	BA	PR
Adam's Rib (MGM)	-	-	7	6	-
All the King's Men (Col.)	5	-	9	13	10
Ambush (MGM)	-	5	7	1	-
†Backfire (W.B.)	-	-	2	1	11
Baron of Arizona (Lippert)	-	5	2	4	1
Barricade (W.B.)	-	-	11	2	-
Battleground (MGM)	20	10	-	24	-
†Belle of Old Mexico (Rep.)	-	-	-	-	6
†Big Hangover, The (MGM)	-	-	14	1	-
Big Lift, The (20th-Fox)	-	1	10	26	3
Big Wheel, The (U.A.)	-	1	2	4	-
Black Hand (MGM)	-	1	-	15	5
†Bright Leaf (W.B.)	-	16	-	-	-
Buccaneer's Girl (U.I.)	-	-	6	10	6
Captain Carey, U.S.A. (Para.)	-	-	28	7	34
Captain China (Para.)	-	-	5	9	-
†Cargo to Capetown (Col.)	-	-	3	1	2
Chain Lightning (W.B.)	-	2	18	3	9
Champagne for Caesar (U.A.)	-	7	21	1	-
Cheaper by the Dozen (20th-Fox)	103	33	-	-	4
Cinderella (RKO Radio)	13	16	12	1	-
†Colt .45 (W.B.)	-	3	2	-	2
Comanche Territory (U.I.)	-	9	15	3	-
Conspirator (MGM)	-	1	3	4	6
Dakota Lil (20th-Fox)	-	7	2	4	2
Damned Don't Cry, The (W.B.)	1	2	6	21	2
Daughter of Rosie O'Grady, The (W.B.)	-	8	44	12	-
Dear Wife (Para.)	-	-	13	9	6
Eagle and the Hawk (Para.)	-	15	17	19	-
East Side, West Side (MGM)	-	4	2	7	9
Father Is a Bachelor (Col.)	-	2	2	9	34
Francis (U.I.)	17	38	14	2	-
Golden Gloves Story (E.L.)	-	-	-	1	5
Great Rupert, The (E.L.)	-	-	-	1	4
†Guilty Bystander (F.C.)	-	-	-	7	-
Hasty Heart, The (W.B.)	3	-	2	4	-
Intruder in the Dust (MGM)	-	1	-	-	6
†Jackie Robinson Story (E.L.)	-	4	1	-	-

	EX	AA	AV	BA	PR
Jolson Sings Again (Col.)	-	-	17	8	15
Key to the City (MGM)	-	6	8	14	12
Kid from Texas (U.I.)	-	8	5	10	-
Kill the Umpire (Col.)	-	2	1	2	4
Love Happy (U.A.)	-	-	9	8	-
Ma and Pa Kettle Go to Town (U.I.)	12	16	7	1	1
Malaya (MGM)	-	2	2	6	4
Man on the Eiffel Tower (RKO Radio)	-	4	-	37	7
Mark of the Gorilla (Col.)	-	6	-	-	1
Mrs. Mike (U.A.)	-	5	8	40	1
Montana (W.B.)	1	5	12	1	-
Mother Didn't Tell Me (20th-Fox)	-	5	4	21	-
My Foolish Heart (RKO Radio)	4	6	16	8	1
Nancy Goes to Rio (MGM)	-	1	21	19	5
Nevadan, The (Col.)	-	-	4	2	1
No Man of Her Own (Para.)	-	-	8	5	-
No Sad Songs for Me (Col.)	-	-	1	1	6
On the Town (MGM)	-	2	9	1	3
One Way Street (U.I.)	-	-	4	3	3
Outlaw, The (RKO Radio)	7	7	1	4	1
Outriders, The (MGM)	-	6	24	8	11
Paid in Full (Para.)	-	1	6	6	2
Perfect Strangers (W.B.)	-	-	1	3	14
Please Believe Me (MGM)	-	-	1	13	2
Prince of Peace (Hallmark)	8	-	-	-	-
Red Shoes, The (E.L.)	-	9	-	2	-
Reformer and the Redhead, The (MGM)	-	7	61	11	-
Riding High (Para.)	3	17	49	14	6
Samson and Delilah (Para.)	5	7	-	-	1
Sands of Iwo Jima (Rep.)	11	10	-	1	-
Shadow on the Wall (MGM)	-	-	2	2	7
Side Street (MGM)	-	-	1	-	7
†Sierra (U.I.)	-	-	6	2	2
Singing Guns (Rep.)	-	-	-	14	1
South Sea Sinner (U.I.)	-	-	1	4	-
Square Dance Jubilee (Lippert)	-	3	2	-	-
Stage Fright (W.B.)	-	-	7	4	12
Stromboli (RKO Radio)	-	-	1	2	3
Sundowners, The (E.L.)	-	8	6	13	-
Thelma Jordan, File on (Para.)	-	-	3	3	9
Third Man, The (S.R.O.)	6	13	14	3	1
Three Came Home (20th-Fox)	1	9	22	39	1
Ticket to Tomahawk, A (20th-Fox)	-	-	18	16	-
Traveling Saleswomen (Col.)	-	1	6	-	-
Twelve O'Clock High (20th-Fox)	1	17	9	1	1
†Under My Skin (20th-Fox)	-	-	4	-	7
Wabash Avenue (20th-Fox)	-	17	41	24	13
†Wagonmaster (RKO Radio)	-	-	-	5	-
When Willie Comes Marching Home (20th-Fox)	-	1	19	5	-
†Whirlpool (20th-Fox)	-	-	-	1	5
Woman of Distinction (Col.)	-	2	9	52	4
Yellow Cab Man, The (MGM)	2	8	26	38	-
Young Man with a Horn (W.B.)	1	1	12	16	20

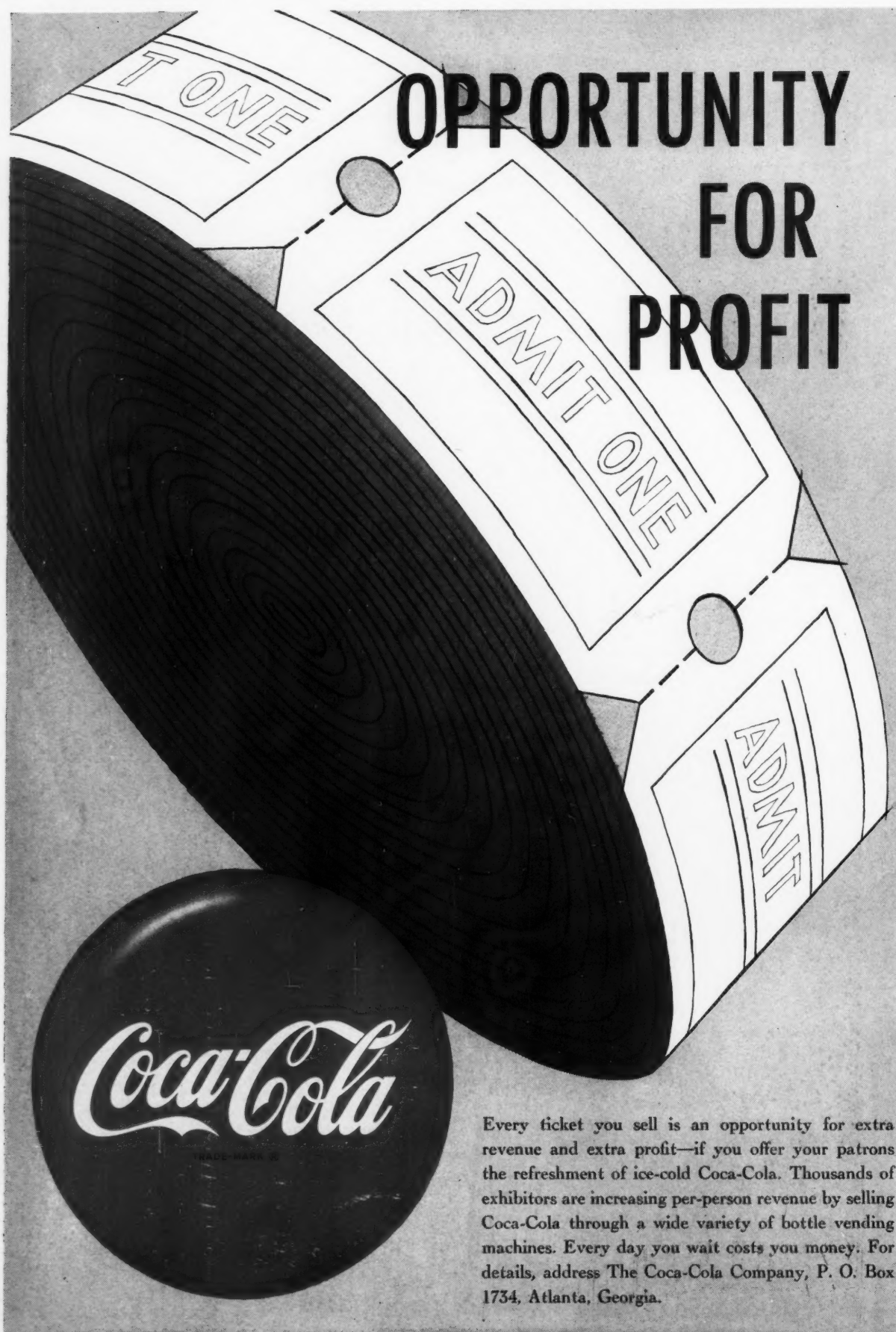
# ***THEATRE*** **SALES**



**DESIGN, DECOR  
and  
DOLLAR PROFITS**

*Attracting patrons to the  
stand is half the battle*





# OPPORTUNITY FOR PROFIT

Every ticket you sell is an opportunity for extra revenue and extra profit—if you offer your patrons the refreshment of ice-cold Coca-Cola. Thousands of exhibitors are increasing per-person revenue by selling Coca-Cola through a wide variety of bottle vending machines. Every day you wait costs you money. For details, address The Coca-Cola Company, P. O. Box 1734, Atlanta, Georgia.

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19. Ice Cream
21. Novelties
23. Nuts
25. Popcorn
27. Potato Chips
29. Pretzels
31. Sodas
33. Soft Drinks — Bottle
35. Soft Drinks — Syrup

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  2. Counters or Showcases
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  26. Gum
  28. Ice Cream
  30. Nuts
  32. Popcorn

*For further information concerning products referred to on this page, write corresponding numbers, and your name and address, in spaces provided on the postcard attached below, and mail. Card requires no addressing or postage.*

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Please have literature, prices, etc., sent to me as indicated by the following reference numbers:

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THEATRE or CIRCUIT \_\_\_\_\_

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Postage will be paid by —

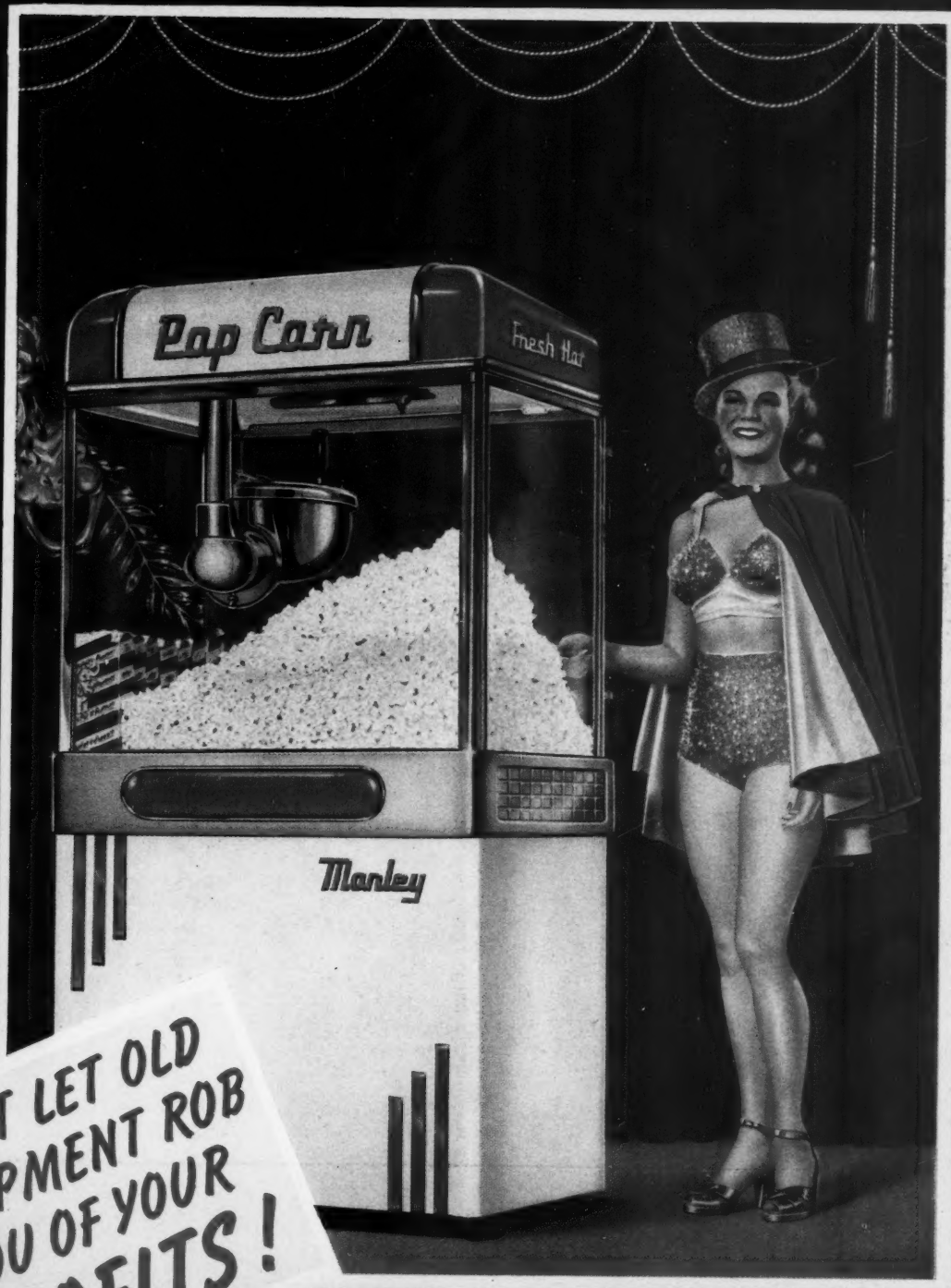
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NEW YORK, N. Y.





# NEW Manley ARISTOCRAT



## POPCORN MACHINE



HERE ARE THE THINGS YOU'LL WANT TO KNOW ABOUT

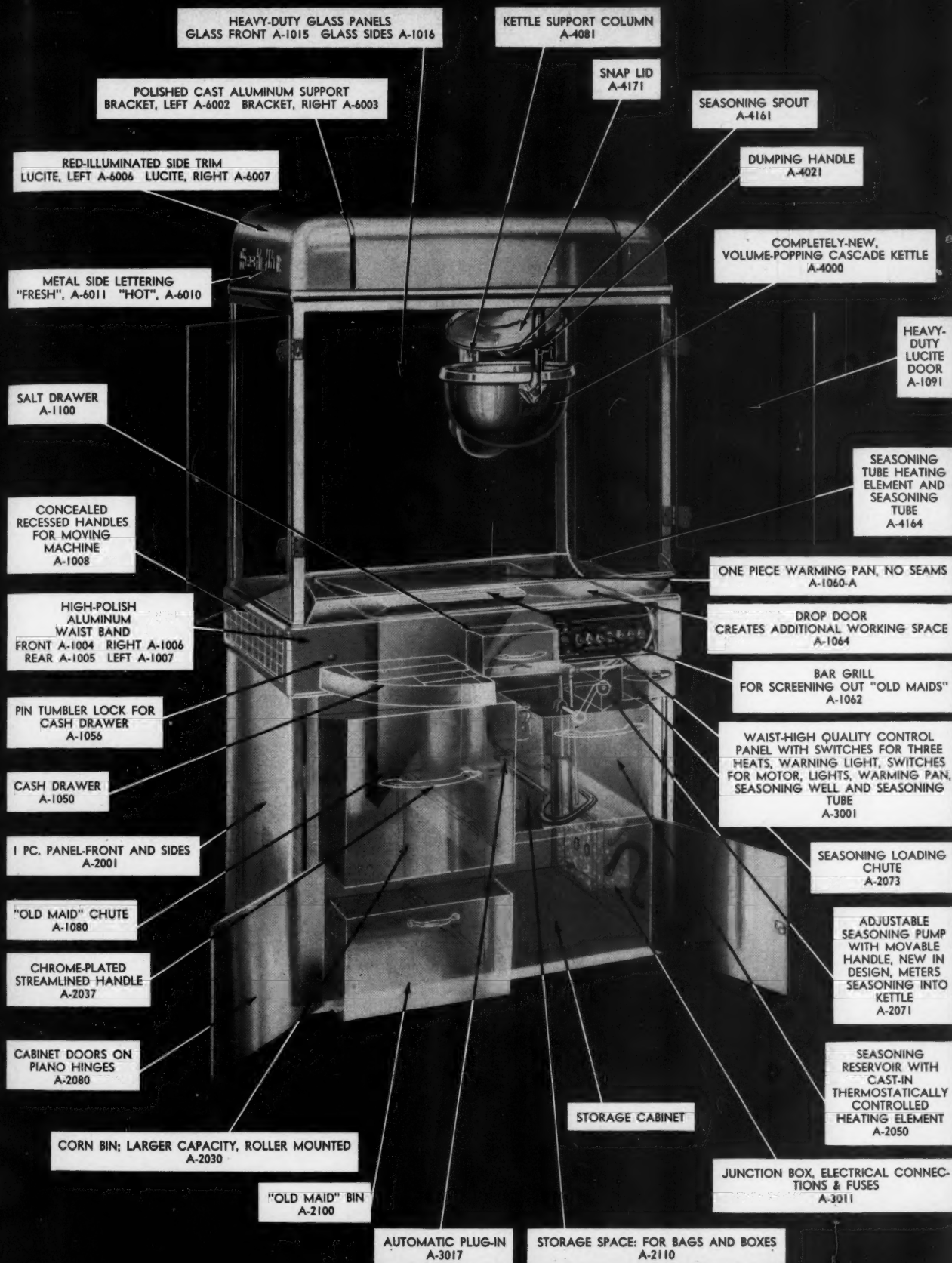
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2. **CASCADE KETTLE**, new design, new sizes. 20% to 40% greater volume of corn popped. Greater profits than ever before.
3. **NEW SNAP LID**. With slightest pressure of popping corn lid raises completely out of way and luscious, flaky popcorn cascades in all directions—a buying impulse.
4. **GYROTATOR** is designed to mix corn, salt and oil evenly. Ejects popcorn from kettle. Prevents burning.
5. **INTERCHANGEABLE KETTLES**, 12 and 16 ozs. Simple release lever disengages kettles for easy change.
6. **PRESSURE FINGERS** maintain constant electrical contact through 360-degree rotation, aid heat control, and improve appearance.
7. **NEW DRIVE MECHANISM**. Bevel-gear power transmission from machine top to gyrotator. Simple, direct, efficient.
8. **DISPOSABLE FILTER** in absorption pan. Traps steam, salt, oil particles, and other impurities.
9. **NEW SEASONING WELL**. Automatic plug in. Thermostatically controlled. New-type heating element. Heats seasoning to proper temperature to assure liquid delivery and fast popping.
10. **SEASONING PUMP** has greater accuracy. Delivers exact amount of seasoning directly into kettle. Eliminates guesswork.
11. **QUALITY CONTROL PANEL** with three-way, waist-high control. Cheese and caramel corn as easy to make as buttered corn.
12. **WARMING PAN** stamped in one piece with removable bar screen. Easy to clean. Keeps popcorn fresh.
13. **CASH DRAWER** in new design. Lock type, swings out in semi-circle.
14. **CORN BIN** on file-drawer rollers. Holds 50 lbs.
15. **SALT BIN** is waist-high, next to corn bin. Kettle charged in one continuous motion.
16. **EXTRA STORAGE SPACE** for additional supplies.
17. **NEW STYLE DOORS** may be pushed back flush against side of machine or removed completely.
18. **CAPTIVE SCREWS** in machine top give easy access to all machinery for quick cleaning and inspection.
19. **COLD CATHODE** lighting system assures even lighting, imparts buttered glow to popcorn.
20. **RECESSED HANDLES** preserve trim appearance of your Manley Aristocrat.
21. **SWIVEL CASTERS**, ball-bearing with rubber tires, mean effortless moving of machine.

When you own a Manley ARISTOCRAT, you possess a popcorn machine that proved itself sturdy and efficient. In a 1000-hour, round-the-clock test for 44 days, the revolutionary Cascade Kettle continuously popped ton after ton of corn. Yet it was trouble-free after this gruelling test. During the 1000-hour run, the popcorn was volume-tested and it was found that the Cascade Kettle was popping a greater volume of popcorn than ever before known—greater by 20-40%. This thorough testing means greater profits for you! This record is the ARISTOCRAT'S challenge to the field!

# *Manley's* **NEW** *ARISTOCRAT* **B**



# BUILDS BONUS BUSINESS



# Manley's NEW ARISTOCRAT

The only machine to offer all these outstanding features as standard equipment:

Cascade kettle, new design, new sizes . . . Can be rotated through 360° . . . 20-40% greater volume of corn popped . . . Concealed electric contact and driving mechanism.

New Seasoning Well . . . Automatic plug-in . . . Thermostatically-controlled, new type heating element . . . Liquifies seasoning at proper temperature.

New Seasoning Pump . . . More accurate . . . Delivers liquified seasoning directly to the kettle . . . Can be set for any desired amount in half-ounce graduations . . . Eliminates guesswork . . . Makes better popcorn.

Interchangeable Kettle . . . 16-oz. kettle will fit 12-oz. machine and vice versa . . . Simple release lever disengages the kettle . . . Use a dime as screw-driver to change the lid.

Disposable filter in absorption pan . . . Traps oil and salt-bearing steam . . . Filters out impurities . . . Releases only pleasant popcorn aroma . . . Pan may be drained daily.

Gyrotator mixes corn, salt, and oil evenly . . . Ejects popped corn from the kettle, cascading it to the warming pan . . . Increases efficiency . . . Gives more boxes of popped corn per kettle for higher profit.

Three-way Heat Control . . . Low for cheese corn . . . Medium and high for buttered corn . . . Selective control turns out fluffier, better-tasting popcorn . . . Increases popping expansion and thus gross profit.

Door may be pushed back flush against side of machine or removed completely . . . Made of heavy, clear lucite.



**You can handle crowds 50% faster and increase your gross profit by using a Cascade Kettle**

Its interchangeable kettles, new-style seasoning well and pump, and new method of heat control make it the best popcorn machine ever. At little extra cost, it can be two machines in one. Use a 12-oz. kettle for slower mid-week operation, a 16-oz. kettle for the weekend rush. For more details, tear out and mail the attached coupon.



Manley, Inc., Dept. MPH 6-50  
1920 Wyandotte St., Kansas City 8, Mo.

I would like to have more information on the new Manley Aristocrat. Please have a Manley man call and bring me your booklet, "How to Make Big Profits from Popcorn."

Your Name.....

Business.....

Address.....

Best Time to Call.....

*Manley, Inc.*



**CATCHING** them off the street. At the "sweet shop" of the Uptown in Columbia, Mo., managed by Rex Barrett, a Commonwealth theatre, sidewalk trade is encouraged by an attractive entrance. Near three colleges, the theatre makes full use of the young penchant for a snack.

## DESIGN, DECOR AND DOLLAR PROFITS

**ATTRACTING** the patrons' dimes and dollars at the theatre's refreshment stand often is a matter of attracting that patron to the stand in the first place. Surrounding these words are excellent examples of what can be done to super-induce in the patron an initial desire to purchase. In some instances it is a matter of sheer beauty of design and appointment, in others it may be a novelty approach which brings attention. In all cases cleanliness, quality and courteous service are their own best advertisement.

**ENTICING**, especially for the youngsters, is the circus, candy motif (below) at Erwin J. Fey's Roxy theatre in Renton, Wash. A candy-striped pillar, a carousel theme, sharp use of lighting are effective. Asphalt tile for the floor and linoleum for the pillar, counter tops and walls help to do the trick.



**ATTRACTIVE** is the word for the Uptown theatre's refreshment vending layout, complete with blond wood, glass and plastic. David Orear, its designer, made maximum use of space. Ice cream, hot dogs, popcorn, soft drinks, candy and cigarettes are on the menu at this smart stand, which cost \$5,000.



**NOVELTY** of approach, as H. G. Kempton, manager of the Gillioz theatre at Monett, Mo., another Commonwealth house, brought added business with an electric train giveaway. Note the drooling "hot dog."

**APPETIZING** appearance features the new three-unit stand (below) at Loew's Ohio in Columbus. It's the first central Ohio installation of the Confection Cabinet Corp. An ice cream section, a center candy counter and a popcorn warmer offer taste-teasers, placed opposite the main entrance.





## SEASONAL SUITABILITY SELLS



Imagination and ingenuity enhance the beauty of the vending stand at the Utah theatre, Salt Lake City, Utah. Designed and created by James Devereaux, the vending manager at the Utah theatre, the above display was for the Easter season. Previously, he had a Christmas motif and is planning special displays for the Fourth of July, Thanksgiving and other important days during the year.

### Lyon Unit Introduced

Lyon Industries, Inc., New York, is introducing a new automatic dual drink vender

along with its line of single drink venders.

The new unit dispenses 1,400 drinks from one filling of syrups and paper cups.

## The Best Drive-ins Are Featuring



# popsit plus!

the ONE popping oil that  
**DOES EVERYTHING!**

It pops America's Best-Selling Popcorn! . . . adds butter-like flavor, color and aroma that makes people ask for more.

IT'S AMERICA'S MOST USEFUL FRYING OIL FOR DRIVE-INS!

# popsit plus!

Made by C. F. SIMONIN'S SONS, INC. Phila. 34, Pa.

POPPING OIL SPECIALISTS TO THE NATION

... pops  
corn, fries burgers,  
hot dogs, french fries  
... is always liquid ...  
comes in easy-to-use  
gallon can ... no  
waste.

## H. Russell Burbank Heads Cocoa Manufacturers Group

H. Russell Burbank, president of Rockwood & Co., was elected president of the Association of Cocoa and Chocolate Manufacturers at the annual meeting of the association held recently at the Waldorf-Astoria in New York. Other officers elected were: Clive C. Day, president of Peter Cailler Kohler Swiss Chocolates Co., Inc., vice-president, and Gretchen Schoënleber, president of Ambrosia Chocolate Co., new member of the executive committee. August Merckens, president of Merckens Chocolate Co., was the retiring member of the executive committee, and Gordon Pickett Peyton was retained as secretary-treasurer and general counsel.

## Dixie Cup Imprinting Slogans and Designs

In line with the drive underway by the National Safety Council, the Dixie Cup Company of Easton, Pa., is marketing six and seven-ounce drinking cups imprinted with safety slogans and designed for use in theatres, drive-ins, factories and other places. The company is also making available cups which have personalized imprint designs aimed at providing attractive fountain and carry-out service for soda fountains, theatres and sporting events. A special design is offered for drive-ins specializing in car hop service. Each design is available in a number of different sizes.

## Radio and Television Spur Popcorn Sales

The Special Foods Company, Chicago, is promoting the sale of popcorn through a daytime radio program, "Listen to Cliff," and starring the Cliff Johnson Family. As a result, Jays Popcorn, put out by Special Foods, has skyrocketed in sales. L. M. Japp, head of the company, has announced. In addition to the radio program, Special Foods sponsors an hour-long Sunday night television show entitled "Jays Jamboree," featuring square dancing.

## Raymond Loewy Streamlines Lily-Tulip Cup, Dispenser

Raymond Loewy & Associates have designed a streamlined beverage cup and dispensing unit for the Lily-Tulip Cup Corporation which have been installed in Neddick's stores. The cups are round-bottomed, thus being self-mixing, and their plastic holders incorporate rubber grips which prevent slipping. The built-in dispensers are provided with elevator springs to keep a supply of cups continually at a level for quick, "no-human-touch" accessibility.

## Swersey Organizes Firm

Jack Swersey, who resigned as executive vice-president of Huyler's last February, has organized Swersey's, Inc., to manufacture chocolate candies. Mr. Swersey will be president and board chairman of the new company, whose products will carry the trade name of "Swersey's Chocolates."



## Confection Unit Told of Theatre Sale

Revenue from candy, popcorn and beverages is a very strong source of revenue at motion picture theatres, E. F. Hinkle, president of the Automatic Canteen Company of America, told the delegates to the 67th annual convention of the National Confectioners' Association in New York last week.

### Compares Selling

Meeting for four days at the Waldorf-Astoria, June 5 through 8, the convention heard Mr. Hinkle outline his comparisons of selling candy through vending machines or by manual operations. "In the first place, it is not consistent to sell product by automatic merchandising when it could be sold profitably at the same location manually," he said. "But, here again, labor cost of operating candy counters has gone up considerably," and the answer to this is automatic vending.

The meeting also discussed the current sugar and cocoa price situations, trade practices within the candy industry, plant sanitation, a call for greater research in candy, and markets in chain food stores, drug stores and variety chains.

For the convention the Department of Commerce prepared a special survey on the current status of the candy industry. The Department's report said confectionery manufacturers' sales declined in 1949 (on a dollar basis) by about 12 per cent from 1948. The drop was a continuation of a trend which had been evident but not obvious during 1948 when the industry was setting an all-time record with sales at the wholesale level of \$1,000,000,000.

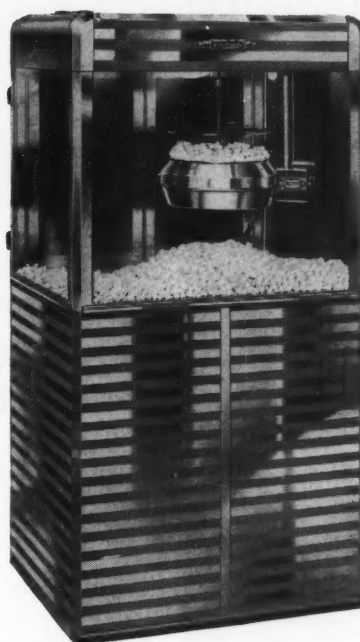
### 100 Different Companies

At the same time, the 24th annual Confectionery Industries Exposition was held at Grand Central Palace and more than 100 different companies, representing manufacturers of candy machines, suppliers of ingredients, and various companies servicing the candy industries, displaying their products.

Represented in the show were products from Western Germany, Sweden, England, Italy, Belgium and, of course, the United States. Exhibitors from abroad explained that the Marshall Plan had helped them increase production sufficiently to enter the export market and make their machines and products available in this country.

### Western Motif Sells

To increase the sale of candy and other items at De Anaz theatre in Riverside, Cal., Ray Pankow has introduced a frontier town atmosphere. Bushel baskets display the candy and the counter is framed with rough beams for realism. Mr. Pankow reports that the display is so effective that the per person sales are now two points above average.



Hollywood 48

## there's only one

... HOLLYWOOD popcorn machine, the sparkling beauty made by Cretors. The new Hollywood, like all Cretors machines, combines beauty with mechanical excellence. The gleaming, satin-finish striped steel makes it a standout in any setting. And the speedy, economical production of tastier popcorn makes it a favorite with exhibitors. So BE SURE you buy a Cretors—the leader of the industry since 1885.

**You'll Always be Glad  
You Bought a Cretors**

**C. CRETORS & CO.**

600-620 W. CERMAK ROAD • CHICAGO 16



### DISTRIBUTORS

B. F. Shearer  
Los Angeles, Cal.  
Portland, Ore.  
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Seattle, Wash.

Chas. E. Darden & Co.  
Dallas, Texas

Superior Popcorn Co.  
Des Moines, Iowa

Houston Popcorn & Equip. Co.  
Houston, Texas

L. & I. Popcorn Co.  
Kansas City, Mo.

Farmer Boy Corn & Equip. Co.  
New York, N.Y.  
Chicago, Ill.  
Detroit, Mich.  
Boston, Mass.

Poppers Supply Co.  
Salt Lake City, Utah

Blevins Popcorn Co.  
Nashville, Tenn.  
Atlanta, Ga.  
Dallas, Texas  
Dayton, Ohio

Walter E. Hugo  
Hammond, Ind.

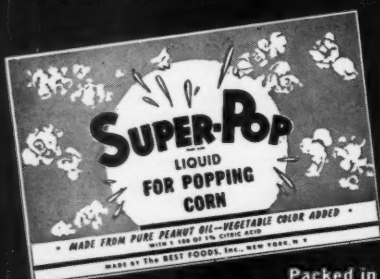
Poppers Supply Co.  
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Walter St. Clair  
Indianapolis, Ind.

# DEPENDABLE PERFORMANCE IN POPPING OILS



Packed in  
50-lb. pails and drums

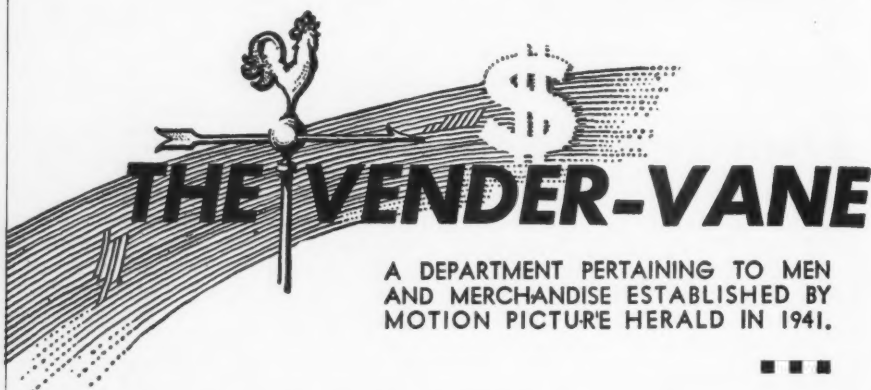


Packed in  
38-lb. pails and drums

MADE BY ONE OF  
AMERICA'S LARGEST  
REFINERS



The **BEST FOODS, Inc.**  
1 East 43rd Street  
New York 17, New York



A DEPARTMENT PERTAINING TO MEN  
AND MERCHANDISE ESTABLISHED BY  
MOTION PICTURE HERALD IN 1941.

## CANDY IS USED TO SPUR ATTENDANCE

BALABAN & KATZ, the Chicago theatre circuit, is using pound boxes of chocolate candy to build a steady patronage of theatre-goers. At the circuit's major theatres in the Chicago area, the houses are offering free the regular \$1.50 box of Bunte Brothers chocolates with every purchase of the \$5 book of admission tickets. The promotion is to be continued indefinitely and the special candy offer is promoted through elaborate displays of Bunte's chocolates.

THE COCA-COLA Company will present over the Columbia Broadcasting System radio network a musical program entitled "The Pause That Refreshes" as the summer replacement for the Edgar Bergen-Charlie McCarthy show.

A NEW point of sale advertising medium, which speaks automatically to the consumer as he approaches, has been introduced by

## TIES UP POPCORN WITH TAX FIGHT

William F. Hardwicke, who operates two theatres for Theatres Enterprises, Inc., came up with a novel idea for his Hereford, Tex., theatre and its part in the fight against the 20 per cent Federal admission tax. To encourage patrons to register complaints against the levy, boxes of popcorn were distributed free at the Star and Texas theatres. With each box, patrons were also handed a post card to send their Congressmen protesting the excise. Circulars distributed in advance played up the free popcorn with each adult ticket and urged voting against the tax so the admission price could be lowered in the amount equal to the price of the popcorn.

Audio Displays, Inc., New York City. Ideal for a theatre vending stand since it attracts and holds immediate attention during a sales talk, the device is known as the "Advov Recorder." Compact, portable and weighing only 12 pounds, the machine sits or hides near the merchandise and is tripped into action as the consumer approaches the counter. Volume is regulated and confined to the proximity of the display.

THOMAS H. BLODGETT, chairman of the board and president of the American Chic Company, will relinquish the president's post, but will accept reelection as chairman of the board, it has been announced.

J. S. ELLITHORP, JR., was elected president of the Beech-Nut Packing Company at a recent meeting of the board of directors held at Canajoharie, N. Y. Mr. Ellithorp replaces W. C. Arkell, who became vice-chairman of the board of directors.

THEATRE VENDING has climbed to an important place in candy industry circles. Mars, Inc., is offering its Milky Way and other bars to motion picture theatre candy buyers in 120 count to the box at \$3.60; Peter Paul has a 72 count especially for theatre business, and Hershey and Nestles report good results with their 200 count units.

THE TWENTY-THIRD annual survey of candy sales and distribution has already begun, it has been revealed by George F. Dudik, Office of Domestic Commerce food division chief, under whose supervision the survey is made and tabulated. The survey is financially sponsored by the National Confectioners' Association in order to get the facts on the candy business for the benefit of the industry and the general public. The survey will determine the changing distribution pattern of candy; sales at various retail outlets including theatres, and the most profitable markets for candy.



Bringing service and refreshments to the customers, the El Rancho drive-in theatre at West Sacramento, Cal., uses mobile vending units. Edward A. Vaughan, manager of the theatre, shown in the center, above, had the Hires beverage company refinish the vending carts and provide the signs.

### Gutgsell Resigns Brach Post After 33 Years

Emil J. Gutgsell, vice-president of E. J. Brach & Sons, Chicago candy manufacturers, has resigned from the company after 33 years. In 1926, Mr. Gutgsell became a member of the executive committee and in 1928 he was appointed vice-president. At the same time the company announced that the one-hundredth dividend since a portion of the company's stock was offered to the

public in 1926 is payable July 1 to stockholders of record June 9. The total number of dividends exceeds four per year due to specials and extras. The latest dividend is 75 cents per share.

### Candy Volume Drops

Candy retail sales in January showed a decrease of 13 per cent from January, 1949, and a decline of 29 per cent from December, 1949, the Department of Commerce has reported in Washington.

### COCA-COLA WINS IN FRENCH UPPER HOUSE

The bill directed against Coca-Cola, which passed the French National Assembly in February and provoked considerable comment in this country and abroad, was rejected unanimously last week by the Council of the Republic, the advisory upper house of the French Parliament. The bill did not mention Coca-Cola by name but made provision that the French Government could restrict or prohibit the sale of any non-alcoholic beverage found to be harmful to health, which Communist propaganda in France has claimed. The debate over the bill, led by the Communists, made it plain that Coca-Cola was the beverage involved. The Communists in the French Assembly, as a result of last week's vote, have decided to drop the attack, declaring that they favored direct prohibition of Coca-Cola, which they called an attempt to Americanize the habits of France.

### New Bastian-Blessing Catalog Now Available

The Bastian-Blessing Company of Chicago is issuing a new 12-page, four-color catalog, which illustrates and describes its new Twin-Serv creamer units. Illustration of all three Twin-serv models—the 30-gallon, 40-gallon and 50-gallon ice cream capacity units—is included.

# ***NOW!*** **ROCKWOOD CHOCOLATE WAFERS**

*Taste Thrillers Retail at 10¢*

**NATIONALLY ADVERTISED**  
**They sell at sight**  
**Big Value - Sales-Tested**  
Vending and Standard Packs available



MINT WAFERS



RUM WAFERS



NONPAREILS

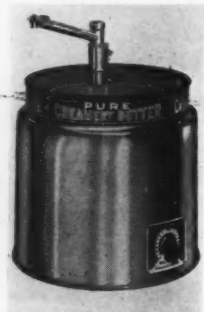
Rockwood & Co., Brooklyn 5, N.Y., U. S. A.

**ROCKWOOD** *The finest in chocolate*



## Helmco Introducing New Butter Dispensing Units

A new line of dispensers for hot, melted butter, designed to increase popcorn sales in theatres and outdoor concessions has been announced by Helmco, Inc., Chicago. Included in the line is Model BDP-96, an automatic dispenser, and two manual dispensers, models BDL-96 and BDL-40. The automatic model (shown, left) melts, stores and dispenses up to six pounds of butter and gives instant service enabling the operator to handle rush periods easily. It has a stainless steel, quick-action pump that needs no priming and which can be adjusted to spray from 1/4 ounce upwards. The three-way nozzle spray distributes the butter evenly over the entire bed of popcorn. All three units feature the new Helmco-Lacy Dial-a-Heat temperature control. When the desired temperature is dialed, the dispenser automatically reaches this heat and holds it until changed or shut off. Also featured is the H-L "sealed moisture" heating unit which comes sealed in a vitreous enamel bowl to prevent drying, scorching or waste of butter and assures perfect quality control.



to handle rush periods easily. It has a stainless steel, quick-action pump that needs no priming and which can be adjusted to spray from 1/4 ounce upwards. The three-way nozzle spray distributes the butter evenly over the entire bed of popcorn. All three units feature the new Helmco-Lacy Dial-a-Heat temperature control. When the desired temperature is dialed, the dispenser automatically reaches this heat and holds it until changed or shut off. Also featured is the H-L "sealed moisture" heating unit which comes sealed in a vitreous enamel bowl to prevent drying, scorching or waste of butter and assures perfect quality control.

## CIRCUIT SALES GROSS AIDS PENSION PLAN

Candy and popcorn sales in National Theatres have been so profitable that the circuit now has the best employee retirement program and other benefits in the United States, Charles P. Skouras, president, has reported. He announced that about half of the \$12,000,000 gross sales last year was profit. Of this amount, \$1,500,000, or 25 per cent of the net, was turned over to the employees retirement fund as part of the deal insisted upon by Mr. Skouras when the circuit first installed theatre vending.

## Arizona Theatres Pays Grocery Tax on Popcorn

The Arizona Tax Commission has decided that theatres selling candy and popcorn are subject to the state's two per cent grocery tax. The Fox West Coast theatre at Phoenix had complained about paying a two per cent sales tax on popcorn and candy sold in the theatre. They thought they should only pay a one per cent tax like the restaurants. The tax group, however, decided popcorn is a grocery item, not a lunch, and if theatres are anything besides theatres, they're grocery stores.

## 5,000 Cokes A Month at Ohio House

Month in and month out 60 to 85 per cent of the patrons of the Pastime theatre at Coshocton, Ohio, buy a Coke. Since the Mills, 400-C Coca-Cola Automatic Fountain was put into operation last June it has sold 62,000 individual drinks, or an average of more than 5,000 drinks a month. Not bad for a 700-seat house, in a city of some 15,000 people.

For the first three months the machine was operating the theatre used a short trailer just before the coming attractions were flashed on the screen. This trailer read: "Step out to the lobby and enjoy ice-cold Coca-Cola." This was used mainly to introduce the Coke machine to the patrons and it was an immediate success. During the summer months 75 to 85 per cent of the patrons patronized the machine and during the winter months sales have never dropped below 50 per cent of the customers.

The success of the one machine has been dependent upon two factors: first, there is the universal popularity of Coca-Cola; secondly, the Pastime theatre has placed the machine in a spot in the inner lobby where it will catch the eye of the customers. In addition there is a lighted sign which reads "Drink Coca-Cola."

In addition to the Coke machine there are also two eight-column vending machines for candy at opposite sides of the inner lobby. These are reported to show a nice profit.

## Jiffy Bag Protects Ice Cream from Heat

The Jiffy Manufacturing Company of Hillside, N. J., is marketing an insulated bag in various sizes designed to protect ice cream, chocolate covered candy and other items, from summer heat. Ideal for those theatre vending units which sell ice cream after the show for home consumption, the Jiffy insulated bags, which contain pulverized newspaper between two sections of bagging, keeps ice cream firm for hours. The one quart or one pound size sells for \$29.50 a thousand and for a slight additional cost may be ordered with the theatre name or appropriate promotional material.

## Beverage Executives Among Top 1949 Wage Earners

Two Coca-Cola officials and one Pepsi-Cola officer were among the nation's top wage earners in 1949. Each earned more than \$85,000. Walter S. Mack, Jr., formerly president and now chairman of the board of the Pepsi-Cola Company, received \$104,000 salary and \$16,500 bonus. William J. Hobbs, president of the Coca-Cola Company, received \$141,300 salary, and Harrison Jones, Coca-Cola board chairman, received \$85,000.

# PS.

For \*Profitable Sales... \*Push  
Switzer's. The greatest advertising campaign in Switzer's history in paving your way to profits . . . profits . . . profits!



It pays you profits to cash in on Switzer's national campaign. Switzer's advertisements make 630,244,714 reader impressions annually through

SWITZER'S - ST. LOUIS

POST  
Collier's  
American  
LIFE

# CLASSIFIED ADVERTISING

Ten cents per word, money-order or check with copy. Count initials, box number and address. Minimum insertion, \$1. Four insertions for the price of three. Contract rates on application. No borders or cuts. Forms close Mondays at 5 P.M. Publisher reserves the right to reject any copy. Film and trailer advertising not accepted. Classified advertising not subject to agency commission. Address copy and checks: MOTION PICTURE HERALD, Classified Dept., Rockefeller Center, New York (20)



## USED EQUIPMENT

**DISMANTLING THEATRE; COMPLETE EQUIPMENT**, excellent working condition. Includes: 2 Simplex projectors with rear shutters, Universal bases, changeovers. Brenkert enarc lamphouses, Western Electric 46C complete amplifier system, with horns, one Robbins Imperial 50-100 amp. and one Hertner 80-160 amp., generator set complete with controls, complete booth equipment, electric ticket machine, 13 x 18 screen, 750 seats, two pianos, multiple switchboard, miscellaneous stage curtains and drapes. Available immediately—Estate of JAMES McPHILLIPS, 288 Glenn St., Glens Falls, New York.

**ANYONE CAN SAY "REBUILT LIKE NEW"** but ours is. Holmes Educators \$550; Simplex Acme \$795; Simplex SP or Standard \$995—all dual equipments with 2000 magazines, lenses, amplifier, speaker, etc. Super Simplex heads, \$895 pair. All available on time payments. S. O. S. CINEMA SUPPLY CORP., 604 West 52nd St., New York 19.

**AIR WASHER FOR 550-SEAT THEATRE USED** one summer. Installing refrigeration system. Cools, cleans, filters, re-circulates water. Works on your present blower. Cost \$475, sell for \$295. DAW THEATRE, Tappahannock, Va.

**STAR! WHERE YOUR MONEY BUYS MORE!** Brenkert Enarc lamphouses, rebuilt, \$425 pair; RCA PG-201 16mm. Sound Projectors, \$199.50 special; Gold Seal 2 unit electric ticket machines, rebuilt, \$125; 3 unit, \$142.50. What do you need? STAR CINEMA SUPPLY CO., 441 W. 50th St., New York 19.

## THEATRES

**WANTED: THEATRE IN CENTRAL OR WEST-**ern part of New York State. BOX 2458, MOTION PICTURE HERALD.

**THEATRES FOR SALE. WRITE FOR LIST.** THEATRE EXCHANGE, Fine Arts Bldg., Portland, Ore.

**WANT TO LEASE DRIVE-IN OR THEATRE.** Prefer Southern states but would consider Ohio, Pennsylvania, New York. State full details. BOX 2450, MOTION PICTURE HERALD.

**FOR SALE: 600-CAR DRIVE-IN UPPER NEW** York City. Finest RCA equipment. Will gross \$45,000. Owner leaving state. BOX 2452, MOTION PICTURE HERALD.

**WANT PROGRESSING SITUATION. WASHING-**ton-Oregon; weekly averages \$600-\$900. Buy or lease. EARL HANSON, 1011 Snoqualmie St., Seattle 8.

## STUDIO FOR RENT

**AMERICAN MOTION PICTURE FILM PRO-**ducers desirous of contacting first class studios in Britain and Europe with idea of producing high class feature films and shorts suitable for cinema and television for world distribution are invited to co-operate with English company prepared to do likewise on 50/50 basis. Distributing companies with good release and story and script writers with live and original propositions also invited to join on participation basis. Director arranging visit New York, Chicago and Los Angeles shortly to interview prospective clients with ideas on future Anglo-American European productions. Apply BOX 2460, MOTION PICTURE HERALD, 4 Golden Square, London, W. 1.

## PRINTING SERVICE

**WINDOW CARDS, PROGRAMS, HERALDS.** photo-offset printing. CATO SHOW PRINTING CO., Cato, N. Y.

## POSITION WANTED

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# The Product Digest

## Broken Arrow

20th-Fox—Western with a Heart

This is the Western they're going to talk about for a long time to come.

It's a definite and successful attempt to bring new, vigorous life to an old formula that has attracted audiences practically ever since the early days of the screen. It is a dramatic and often moving picture that mirrors a true page out of the history book, a colorful, spirited production that should earn the gratitude of showmen and the full appreciation of the public.

Perhaps the outstanding thing about "Broken Arrow" is the sincerity of its theme that makes it believable dramatic entertainment. It's the story of Indians and white men—a tale often told in never-ending variations—but rarely has the subject been tackled with such true understanding of what makes a really good Western. It's pretty much up to the exhibitor to convince his customers that it's worth seeing—after that the quality of the picture should take care of the box office.

Shot in brilliant Technicolor against a magnificent outdoor background, "Broken Arrow" stars James Stewart, at his very best, as the scout disgusted with a long war and anxious to effect a peace. In the doing he begins to understand and love the Apache Indians and their desperate fight for survival. Starred opposite Stewart is Debra Paget as the Indian girl whom he marries and who finally is killed. But dominating the film is Chandler's excellent and thoroughly believable portrayal of Cochise, the Apache chief, whom Stewart convinces peace is the salvation of the Indian nation.

Writers will probably make a great deal of the fact that here is a Western which, for the first time, presents the Indian not as a dirty rascal thirsting for the scalp of the white man but as a nation which, its security threatened, defends its lands against the white man whom it considers an invader. Chandler brings a great deal of dignity to the part of Cochise. Much of the credit must go to him.

Julian Blaustein produced and Delmer Daves directed from the excellent script by Michael Blankfort. Ernest Palmer's camera work deserves special rating. The combination of talents here comes up with a blood and guts story of men pierced by arrows when caught in ambush, of Indian cruelty, of raided stages, and embattled wagon trains, of peace, of love and of the building of a great country. Despite the frequent breaks in the dramatic action, the pace never lags and the audience's attention never flags as the story, crisply told, unfolds.

Seen at the 20th-Fox screening room in New York. Reviewer's Rating: Excellent.—FRED HIFT.

Release date, August, 1950. Running time, 92 minutes. PCA No. 13926. General audience classification. Tom Jeffords ..... James Stewart  
Cochise ..... Jeff Chandler  
Sonseeahray ..... Debra Paget  
Basil Ruysdael, Will Geer, Joyce MacKenzie, Arthur Hunnicutt, Raymond Bramley, Jay Silverheels, Argentina Brunetti, Jack Lee, Robert Adler

## Duchess of Idaho

MGM—That Pasternak Touch

Joe Pasternak's richly colorful and entertaining musicals have become something of a screen tradition. In "Duchess of Idaho," the veteran producer outdoes himself with the aid of a highly attractive cast and a lavish outlay for production numbers which glitter and sparkle through a film that has box office spelled all over it.

It is perhaps unavoidable that in productions such as this something must give, and it's usually the story that suffers. Here that common failing has been remedied to an extent in that it's a good comedy yarn, broken up and spiced at intervals with songs and deeply-hued production numbers to satisfy the eye and ear.

Esther Williams gets an excellent chance here to display her graceful aquatic abilities. The water ballet scenes are produced on a grand and impressive scale and, while they may seem pointless to some after a while, they will undoubtedly please the vast majority of the customers.

Grouped around Miss Williams is a highly attractive array of players who add immeasurably to the picture's value. Van Johnson as the gay and care-free band leader who finally wins Esther; John Lund, millionaire playboy (also after Miss Williams) and newcomer Paula Raymond, an attractive young lady who clicks in a very funny part. Clinton Sundberg provides laughs in his butler part. Altogether, what with the many good comedy lines, the songs, the dancing (including a square dance), the romancing and the color, this is quite an entry to relieve the summer box office doldrums.

Writers Dorothy Cooper and Jerry Davis are to be congratulated on their script; Robert Z. Leonard directed with a view to what the customers want, and behind it all there clearly appears the hand of the showman—Pasternak. Thrown in for good measure are a couple of guest performers—Lena Horne, Eleanor Powell (long absent from the screen and doing a rhythmic tap-dance number), and Red Skelton.

The story has Lund using Paula to rescue him every time he wants to get rid of a girl. Since Paula is in love with him, Esther decides to visit Sun Valley, where Lund has gone for a vacation, and bring him to his senses by making him realize that he loves Paula. She ends by having both Lund and Johnson in love with her. Finally Paula shows up and eventually each girl gets her man.

Seen at a preview at Loew's 72nd Street theatre, where the audience appeared to enjoy the show and applauded many of the production

numbers. Reviewer's Rating: Very Good.—F. H.

Release date, June, 1950. Running time, 98 minutes. PCA No. 14430. General audience classification. Christine Duncan ..... Esther Williams  
Dick Layn ..... Van Johnson  
Douglas J. Morrissey, Jr. .... John Lund  
Paula Raymond, Clinton Sundberg, Connie Haines, Mel Torme, Amanda Blake, Tommy Farrell, Sig Arno, Dick Simmons

## Panic in the Streets

Twentieth Century-Fox—The Plague

For sheer suspense, acting perfection, dramatic continuity, inspired direction and story treatment, "Panic in the Streets" is a picture that can stand on its own in any situation, any time. Opening with dramatic shots, against an equally dramatic musical background, of the French quarter of New Orleans, the story races through its 93 minutes to come to an exciting climax in a chase scene along the city's waterfront. It stops only momentarily to catch its breath.

The first round of applause goes to Elia Kazan, the director, and to Sol C. Siegel, the producer, who have skillfully employed a semi-documentary technique and authentic backgrounds to lend realism to the story of a city threatened with pneumonic plague—the most virulent form of the dread bubonic plague. Then there are some exceptional performances.

Richard Widmark heads the cast as the doctor from the U. S. Public Health Service who stumbles upon the murdered body of an alien carrying the plague. Paul Douglas is the police captain grudgingly working under the mayor's orders to help the doctor round up all who have come in contact with the unknown man. Walter (Jack) Palance, Zero Mostel and Guy Thomajan are the thugs who committed the murder and thwart nearly every effort of the investigation in an effort to escape the police dragnet.

Finally, there is a screenplay by Richard Murphy and an adaptation by Daniel Fuchs from a story by Edna and Edward Anhalt which sparkles with dramatic situations and brisk dialogue, both of the serious and subtle comedy variety, that maintains the speed of the plot development.

All in all, "Panic in the Streets" is one of those pictures on which exhibitors can let out all the exploitation stops. There are but few in the audience who will find it anything but excellent dramatic entertainment.

Reviewed at the Twentieth Century-Fox projection room in New York. Reviewer's Rating: Excellent.—GEORGE H. SPIRES.

Release date, not set. Running time, 93 minutes. PCA No. 14313. General audience classification. Dr. Clinton Reed ..... Richard Widmark  
Police Captain Warren ..... Paul Douglas  
Nancy Reed ..... Barbara Bel Geddes  
Blackie ..... Walter (Jack) Palance  
Fitch ..... Zero Mostel  
Dan Riss, Alexis Minotis, Guy Thomajan, Tommy Cook, Edward Kennedy, H. T. Tsiang, Lewis Charles, Ray Muller, Tommy Rettig, Lenka Peterson, Pat Walsh, Paul Hostetler

### SHOWMEN'S REVIEWS ADVANCE SYNOPSES THE RELEASE CHART

# The White Tower

**RKO—Mountain Drama**

For this production RKO took a fine cast and technical crew to Switzerland to film in authentic locales a drama of mountain climbing. Even though most of the scenes take place among the rocks and snows of a mountain, the decision to use Technicolor was an excellent one. The picture was impressively filmed in soft hues.

While Sid Rogell, producer, and Ted Tetzlaff, director, carried out their assignments with distinction, special honors on the technical side should go to Ray Rennahan, director of photography; Tony Braun, associate photographer, and the entire camera crew. Most audiences will consider mountain climbing pretty rugged, even to watch. It must have verged on the heroic to film.

Valli is the girl and she has an opportunity in a natural role to show how and why she was one of Europe's top stars. She also takes another stride on the road which may make her one of Hollywood's best attractions, if she appears in good pictures frequently enough. Here she is the daughter of an Italian mountain climber who was killed attempting to scale the White Tower. After the war, she has returned, determined to succeed in his memory.

After a time, the climbing party is organized. It includes, besides Valli, Sir Cedric Hardwicke, an English scientist friend of her father; Claude Rains, an alcoholic French writer; Oscar Homolka, a Swiss guide; Lloyd Bridges, a former Nazi officer and expert mountaineer, and Glenn Ford, an American bomber pilot who is just resting. He joins the group reluctantly, intending to climb only part way but his increasing love for the girl drives him on. Two die in the climb and no one reaches the top. But Valli finally learns that there is a purpose in life more important than climbing the White Tower. She realizes that she loves the American.

The story, from the novel by James Ramsey Ullman with the screenplay by Paul Jarrico, is told with fine dramatic emphasis. The six characters are allowed to develop slowly and emerge as real human beings. Valli is effective and attractive. Glenn Ford gives a very satisfactory performance. The other fine performers deliver their usual high quality of acting. The scenes on the mountain which take up most of the film are so varied that they hold interest at all times. This should be an attraction for audiences who love either adventure or romance, each off the beaten track.

Seen at the RKO projection room in New York. *Reviewer's Rating: Very Good.*—M. Q., Jr.

Release date, June 24, 1950. Running time, 98 minutes. PCA No. 14115. General audience classification. Martin Ordway.....Glenn Ford  
Carla Alton.....Claude Rains  
Paul Delambre.....Oscar Homolka  
Andreas.....Sir Cedric Hardwicke  
Nicholas Radcliffe.....Lloyd Bridges  
June Clayworth, Lotte Stein, Fred Essler, Edit Angold

## Crisis

**MGM—A Doctor's Choice**

An odd story that tackles a great many questions and answers but few of them, has been made into an uneven and yet often fascinating motion picture. In "Crisis" Metro has a well-acted, brilliantly cast and in part highly dramatic film that should catch the imagination of the audience. It will not be an easy picture to sell.

The screen play confronts a doctor with the question of whether he has the right to kill a man, a dictator, whom he loathes and on whom he is forced to operate. It shows an unidentified Latin American country in the throes of a civil war, with the people rising against a brutal regime, and yet implies that the opposition too has feet of clay. It strikes out hard against dictatorship and that particular message is drummed home without subtlety and with the use of a great many time-worn phrases.

In parts the picture drags along as a conversation piece, then it suddenly comes to life with a spurt and provides fast-moving, tense and at times morbidly fascinating entertainment. Its cast is its greatest credit even though the players are hampered by a mediocre dialogue. Cary Grant here has a for him unusual part, playing a straight-dramatic role with only occasional relief in cynical lines.

Standing out is the performance of always reliable Jose Ferrer as the power-mad dictator suffering from a brain tumor. He is a symbol of all that can be bad about a self-proclaimed "leader" of the people and yet, in at least one scene—when he defends his regime on the grounds that his primitive people misunderstand and misuse the word "democracy"—the film provides a glimpse of a complex problem that confronts the U. S. in many areas.

The supporting parts reunite some screen old-timers—Ramon Novarro, as Colonel Adragon, and Gilbert Roland as Gonzales, leader of the revolutionists. Paula Raymond has a small part as Grant's wife and Signe Hasso is beautiful but somewhat harsh as the dictator's wife. Leon Ames has an insignificant part as the representative of an American oil firm.

Richard Brooks directed this spotty effort. It is difficult to see why he needed the sickening scene when Grant performs a practice brain-operation on a dummy head. Arthur Freed produced and Richard Brooks wrote the somewhat fantastic screenplay which comes up with an even balance of cliches and clever lines.

Grant and Paula are kidnapped while on a vacation. A brain surgeon, he is brought to the palace where he is asked to operate on sick Ferrer. The opposition wants him to kill the dictator. Grant saves him but Ferrer dies anyhow when the revolutionists storm the palace.

Seen at the Metro screening room in New York. *Reviewer's Rating: Good.*—F. H.

Release date, June 16, 1950. Running time, 96 minutes. PCA No. 14464. Adult audience classification. Dr. Eugene Ferguson.....Cary Grant  
Raoul Farrago.....Jose Ferrer  
Helen Ferguson.....Paula Raymond  
Signe Hasso, Ramon Novarro, Antonio Moreno, Teresa Celli, Leon Ames, Gilbert Roland

## Destination Big House

**Republic—Crime Never Pays**

The exhibitor will have to remove the erroneous impression created by this title, which has nothing to do with the gangland synonym for a prison. This low budget production has a sufficient amount of excitement, suspense, and a few twists in plot, with the further assistance of some familiar marquee names in the cast.

Janet, a pretty school teacher, is innocently involved in a scandal when she aids a wounded racketeer who is running out on his gang with a huge sum of money. He hides the money in the cabin of Janet's doctor fiancé, unknown to her and wills it to her when he is killed by his gang. From here on Janet's life becomes complicated as she is followed, attacked and hounded for the money by two gangsters. Meanwhile her brother has put himself in the debt of a local gambler who also joins in the chase for the money. The climax comes when Janet decides to publicly donate the money for a new wing in the hospital to which her fiancé is attached, as soon as she gets it. Janet's brother leads her and her fiancé to the place where the money is hidden and it is finally retrieved after the rival gangster groups shoot it out face to face.

Dorothy Patrick, as Janet, contributes the feminine appeal and Richard Benedict makes an impression in his brief role as the dying gangster. The direction by George Blair was good, and the photography was adequate. William Lackey was the associate producer and the screenplay was written by Eric Taylor.

Reviewed at the New York Theatre. *Reviewer's Rating: Good.*—DOROTHY A. KIRSTEIN.

Release date, June 1, 1950. Running time, 60 minutes. PCA No. 14441. General audience classification. Janet Brooks.....Dorothy Patrick  
Dr. Walter Phillips.....Robert Rockwell  
Fred Brooks.....James Lydon  
Ed Somers.....Robert Armstrong  
Larry J. Blake, John Harmon, Claire DuBrey

## Peggy

**UI—Technicolor Comedy**

Charles Coburn and Charlotte Greenwood, in typical portrayals, carry the ball, so to speak, in this light comedy built around the Pasadena Rose Queen competition, the annual Rose parade and Rose Bowl football game, the parade having been photographed in Technicolor last New Year's Day for use in this film. With Diana Lynn and Barbara Lawrence cast as sisters who are candidates for selection as Rose Queen, a pleasant story, probably especially diverting to the millions of college age or thereabouts, is played out in a manner to amuse general audiences.

The scene is Pasadena, taken as is, to which city comes Coburn, after 30 years of teaching at Ohio U, to retire and write a book, and to keep his daughter Peggy away from an Ohio grid star, played by Charles Drake, to whom he objects and to whom, without his knowledge, she is secretly married. Miss Greenwood, a solicitous neighbor, makes herself a welcoming committee and moves on from there to set her cap for Coburn. Since only single girls can be chosen as Rose Queen, Peggy seeks to flunk the honor, in favor of her sister, without allowing her father to learn she is married, and it is from this attempt that the amusing complications flow.

Ralph Dietrich produced and Frederick de Cordova directed from a script by George F. Slavin and George W. George.

The nation-wide interest in the Rose Bowl Parade gives showmen a special angle with which to exploit the film.

Previewed at the Ritz theatre, Hollywood, where it was pleasantly received. *Reviewer's Rating: Good.*—WILLIAM R. WEAVER.

Release date, July, 1950. Running time, 78 minutes. PCA No. 14446. General audience classification. Peggy.....Diana Lynn  
Professor.....Charles Coburn  
Charlotte Greenwood, Barbara Lawrence, Charles Drake, Rock Hudson, Connie Gilchrist, Griff Barnett, Jerome Cowan

## The Great Jewel Robber

**Warner Brothers—A Raffles Story**

Given more careful production and better performances, this might have deserved a major label better than it does now. However, withal its periods of fumbling and ineptitude of acting, it holds suspense, and certainly hits the exploitation ranks. It is a Bryan Foy picture, culled from the headlines of the day: in this instance, it is the story of Gerard Dennis, jewel thief, whose burglaries of wealthy homes in the east kept police puzzled and newswriters busy, and who ended in Sing Sing Prison recently.

David Brian plays Dennis with subtlety and conviction; other players cannot be praised so, nor can the dialogue written for those who portray police and detectives. The inclusion, for realism, of Mayor Stanley Church of New Rochelle, paradoxically and gravely affects the picture's alleged authenticity.

The story has the jewel robber escape from prison in Canada, using a woman fond of him, and then betraying her. He follows this course in Buffalo, in New York, in Hollywood; and even seems confident of keeping ahead of the police when his New York flame starts "talking." However, he miscalculates in attempting in Los Angeles to sell jewelry, and is caught. His calmness and wit in fending off pursuers are the threads which hold the film together. The film, in effect, is one long chase.

Peter Godfrey is responsible for the direction, working from a screenplay by Borden Chase.

Seen at the New York home office projection room. *Reviewer's rating: Good.*—FLOYD STONE.

Release date, July 15, 1950. Running time, 91 minutes. PCA No. 13904. General audience classification. Dennis.....David Brian  
Martha.....Marjorie Reynolds  
Sampter.....John Archer  
Mrs. Vinson.....Jacqueline de Wit  
Alice Talton, Perdita Chandler, Robert B. Williams, Warren Douglas, John Morgan, Bigelow Sayre



## Rogues of Sherwood Forest

**Columbia—Robin Hood Adventure**

This time action centers about the son of Robin Hood and his part in forcing King John to accept the Magna Carta. There is plenty of shooting of bows and arrows, swordplay, riding and rough and tumble fighting. Also there is the pretty damsel to be rescued.

The proceedings are filmed in Technicolor and the costumes and settings are attractive. While it is not to be expected that the story should depart from usual lines, developments move along at a lively pace.

John Derek, as Robin, and Diana Lynn as Lady Marianne, the King's ward and ultimately Robin's bride, have the principal roles. Satisfactory support is given by George Macready, the king; Alan Hale, Little John; Paul Cavanagh, Lowell Gilmore and others. Gordon Douglas, the director, aimed at keeping the screen full of action whenever possible. Fred M. Packard, the producer, tried to capture the spirit of England in the 13th Century. George Bruce wrote the screenplay from a story by Ralph Bettinson.

Robin, on his return to England from the Crusades, finds King John plotting to take all power and crush the people, and incidentally kill him. The patriots again assemble in Sherwood Forest, harass the King's soldiers and finally get the English barons to join them in opposition to the abuse of royal authority. After many adventures the King bows to the will of the people and Robin and the girl are united.

Reviewed at the home office. *Reviewer's Rating: Good.*—M. Q., Jr.

Release date, July, 1950. Running time, 80 minutes. PCA No. 14057. General audience classification.

Robin, Earl of Huntington.....John Derek  
Lady Marianne.....Diana Lynn  
King John.....George Macready  
Little John.....Alan Hale  
Paul Cavanagh, Lowell Gilmore, Billy House, Lester Matthews, William Bevan, Wilton Graff, Donald Randolph, John Dehner, Gavin Muir, Tim Huntley, Paul Collins

## Sideshow

**Monogram—Carnival Melodrama**

The carnival setting in which Producer William F. Broidy placed this fast-moving melodrama gives added interest to the hero's quest for the well-concealed culprit and supplies an exploitation-minded showman with ample justification for decking out his lobby with circus-type trappings. Filmed on the famed Ocean Park amusement pier, the picture utilizes the giant roller-coaster, the entire range of carnival attractions, in its story, which is complex enough for the most devout addict of who-did-it entertainment. It gives excellent account of its 67 minutes.

Don McGuire plays a Treasury Department agent who hires out to the carnival troupe as a general handy-man in order to break down a gem-smuggling gang known to distribute its loot through one or more of the troupe's members. Tracey Roberts portrays a girl entertainer whom he suspects of complicity in the operation, but as time goes on, with a murder and various other melodramatic incidents furnishing a multitude of conflicting clues, his suspicions are directed to nearly everybody on the show. It turns out, of course, that she is practically the only innocent party in the setup, but this isn't tipped until the finish, which follows a death battle with the head man in the ring aboard a flying roller coaster car.

Jean Yarbrough directed from a script by Sam Roeca based on a story by Broidy, and Wesley Barry was associate producer.

Reviewed at the studio. *Reviewer's Rating: Good.*—W. R. W.

Release date, June 18, 1950. Running time, 67 minutes.

Steve Arthur.....Don McGuire  
Dolly Doolittle.....Tracey Roberts  
John Abbott, Eddie Quillan, Ray Walker, Richard Roote, Jimmy Conlin, Iris Adrian, Ted Hecht, Stephen Chase, Donald Kerr, Frank Fenton, Kathy Johnson, Jack Ingram, Dale Van Sickle

PRODUCT DIGEST SECTION, JUNE 17, 1950

## Armored Car Robbery

**RKO—The Gangster Life**

This retains all the tautness proper to gangster pictures, and in its exposition of how a well organized Los Angeles police department tracks and captures a crook, it keeps interest to the end. This is the result, not of outstanding performances by "names," because there aren't any, but rather because of expert direction by Richard Fleischer, aided by the camera work of Guy Roe and a naturally written screenplay by Earl Felton and Gerald Ames.

The police department lieutenant, playing hunches and his brains, and using the department's codified, scientifically organized network of laboratory, switchboard, radio patrol, wire tapping and recording facilities, is Charles McGraw. His aide, young, lacking achievement, but possessing loyalty and guts, is Don McGuire. The leader of the thieves, ruthless and clever, is William Talman.

Having engineered an armored car robbery with precision, he shoots to death one wounded accomplice, whose wife he has possessed; loses another to police bullets, betrays another, and himself is on his way to freedom and wealth via chartered plane, when McGraw's patient deductions begin to bear fruit, and police close in. Talman meets death under a plane.

Although the criminals come to justice in this Herman Schlom production, the general tenor of the picture is sordid, realistic, and not precisely elevating for the youngsters.

Seen at a New York projection room. *Reviewer's Rating: Good.*—F. S.

Release date, June, 1950. Running time, 68 minutes. PCA No. 14338. General audience classification.  
Cordell.....Charles McGraw  
Yvonne.....Adele Jergens  
Purvus.....William Talman  
Benny.....Douglas Fowley  
Steve Brodie, Don McGuire, Don Haggerty, James Flavin, Gene Evans

## The Avengers

**Republic—Adventure in Costume**

Republic went to Argentina to shoot this lively action-adventure drama which relates the daring exploits of Rex Beach's well known character "Don Careless." It's a shame that not more of the native background rubbed off on the picture, but it is a satisfactory and entertaining job as it stands.

There certainly is no lack of movement in this costume film which makes a kind of historic western out of the Beach story dealing with a young man who wins the governor's daughter and rids the colony of a bandit in colonel's clothes and a power-greedy general who helped him hide.

John Carroll takes this dashing part in his stride, treating romance and danger in the same carefree manner. He's given plenty of chance to match his blade with villain Roberto Airaldi. Since most of the smaller parts were filled with Argentine actors, the accents are quite natural. This becomes irksome only in some spots when the recording becomes something less than satisfactory. Adele Mara displays her blonde beauty as the governor's daughter.

Mona Maris, Fernando Lamas and Jorge Villoldo take the other supporting roles. John H. Auer was associate producer-director, and Lawrence Kimble and Aeneas MacKenzie collaborated on the screen play which worries little about logic and is concerned mostly with the problem of creating action. The camera catches one or two scenes of imposing beauty, such as the approach of a carriage along the top of a steep cliff and Carroll's dive into the sea to recover a little golden cross which, somewhat miraculously, he manages to find.

Seen at a New York screening room. *Reviewer's Rating: Good.*—F. H.

Release date, June 26, 1950. Running time, 90 minutes. PCA No. 14182. General audience classification.  
Don Careless.....John Carroll  
Maria Moreno.....Adele Mara  
Yvonne.....Mona Maris  
Roberto Airaldi, Jorge Villoldo, Vicente Padula, Vivian Ray, Cecile Lezard, Juan Olaguivel, Fernando Lamas

## Rider from Tucson

**RKO—Tim Holt Is Back**

This standard western action film, bringing back Tim Holt, is satisfactory for the special market where this type of film is still an important product. This latest of the Holt series has the usual amount of plot and suspense, although a slight departure from formula is provided by the fact that the mastermind of villainy is a woman.

Produced by Herman Schlom and directed by Lesley Selander, "Rider from Tucson" occupies itself with the problems of bad men who insist on jumping gold mining claims which are the right of honest men.

The story, written by Ed Earl Repp, tells of Holt and his perennial buddy, Richard Martin, who learn about the trouble of their friend, a miner. It appears that this miner has discovered a deposit of gold but is constantly being threatened with murder by the claim jumpers. The villains have been trying to locate the miner's claim and in an attempt to break him down, they kidnap his fiancée.

However, Holt and Martin soon put an end to the plot but not until the hero himself is mistaken for the criminal. The leads are played in the usual hard-hitting fashion while Elaine Riley, Douglas Fowley and Veda Ann Borg, as the gang leader, provide adequate support.

Reviewed at RKO screening room in New York. *Reviewer's Rating: Average.*

Release date, June, 1950. Running time, 60 minutes. PCA No. 14181. General audience classification.

Dave.....Tim Holt  
Jane.....Elaine Riley  
Rankin.....Douglas Fowley  
Gypsy.....Veda Ann Borg  
Richard Martin, Robert Shayne, William Phipps

## ADVANCE SYNOPSIS

**TRIGGER, JR.**

(Republic)

**PRODUCER:** Edward J. White. **DIRECTOR:** William Witney. **PLAYERS:** Roy Rogers, Dale Evans, Pat Brady.

**WESTERN MELODRAMA.** Roy Rogers headquarters his western show on the ranch of a one-time carnival owner, Colonel Harkrider, who is embittered because one of his daughters was killed by a horse while ring-riding. Larry, the dead girl's son, is protected from the Colonel's wrath by Kay, his other daughter. Kay aspires to be a ring-rider and is helped by Roy, who also brings Larry and Trigger, Jr., Trigger's frisky colt, together. Meanwhile, Roy's press agent arranges that he should show the sheriff how to catch a crazed killer stallion that has been devastating the range. However, a group of outlaws are behind the whole thing and Roy is forced to tangle with them. He eventually overcomes them and the menace of the killer horse with the help of Larry, who finds courage to mount Trigger, Jr. and lead a rescue party to his assistance when he is caught in a trap.

**SNOW DOG**

(Monogram)

**PRODUCER:** Lindsley Parsons. **DIRECTOR:** Frank McDonald. **PLAYERS:** Kirby Grant, Elena Verdugo, Chinook, Rick Vallin.

**ADVENTURE.** MacDonald of the mounties searches for a gang using a killer wolf as their murdering agent. His dog, Chinook, is knocked out by the gang when they raid a cabin and steal a valuable map belonging to the wolf's first victim. The gang try to ambush MacDonald but he escapes after being wounded and recovers in Andree's cabin. The gang's leader commences a hunt for Chinook while MacDonald looks for another map to lead him to their hiding place. When Andree is abducted MacDonald trails her, aided by Chinook. When he locates the gang he is surprised by the identity of the leader. In the fight that follows he rounds them all up and brings them to headquarters.



# THE RELEASE CHART

## Index to Reviews and Advance Synopses, with Rating Data in PRODUCT DIGEST SECTION

Release dates and running time are furnished as soon as available. Advance dates are tentative and subject to change. Running times are the official times supplied by the distributor.

All page numbers on this chart refer to pages in the PRODUCT DIGEST SECTION of MOTION PICTURE HERALD.

Short Subjects Chart with Synopsis Index can be found on pages 306-307, issue of May 20, 1950.

Feature product listed by Company on page 337, issue of June 10, 1950. For complete listing of 1948-49 Features by Company, see Product Digest, pages 4732-4733, issue of August 27, 1949.

For exploitation see Managers' Round Table section.

\* following a title indicates a box office Champion.

Picture ratings under National Groups are estimates by leading women's organizations and national review committees: A—Adults (over 18 years), Y—Youth (ages 12 to 18), C—Children (ages 8 to 12). Legion of Decency Ratings: A-1, Unobjectionable; A-2, Unobjectionable for Adults; B, Objectionable in part; C, Condemned.

(S) before a page number indicates advance synopsis.

TITLE—Production Number—Company	Stars	Release Date	Running Time	REVIEWED (S) = synopsis		Nat'l Groups	RATINGS		Herald Review
				Issue	Page		L. of D.		
ABANDONED (707)	Univ.	Dennis O'Keefe-Gale Storm	Oct., '49	79m	Oct. 8	41	A	A-2	Good
Adam and Evalyn (Brit.)	Univ.	Stewart Granger-Jean Simmons	Not Set	92m	Nov. 26	98	A	A-2	Good
Adam's Rib (7)*	MGM	Spencer Tracy-Katharine Hepburn	Nov. 18, '49	101m	Nov. 5	73	A or AY	A-2	Excellent
Admiral Was a Lady, The	UA	Wanda Hendrix-Edmond O'Brien	Aug. 4, '50	87m	May 13	293		B	Good
Alias the Champ (817)	Rep.	Robert Rockwell-Barbra Fuller	Oct. 15, '49	60m	Oct. 29	66		A-2	Good
All the King's Men (227)*	Col.	Broderick Crawford-Joanne Dru	Jan., '50	109m	Nov. 5	73	A or AY	B	Excellent
Always Leave Them Laughing (908)*	WB	Milton Berle-Virginia Mayo	Nov. 26, '49	116m	Nov. 26	97	AYC	B	Very Good
Amazing Mr. Beecham (Brit.) (021)	EL	Cecil Parker-A. E. Matthews	Feb., '50	85m	Dec. 31	137	AYC	A-2	Good
Ambush (13)	MGM	Robt. Taylor-John Hodiak-Arlene Dahl	Jan. 13, '50	89m	Dec. 24	129	AYC	A-1	Very Good
And Baby Makes Three (229)	Col.	Robert Young-Barbara Hale	Dec., '49	84m	Dec. 3	105	A	B	Average
Annie Get Your Gun (color)	MGM	Betty Hutton-Howard Keel (trade)	May 23, '50	107m	Apr. 15	261	AYC	A-2	Excellent
Apache Chief (4824)	Lippert	A. Curtis-R. Hayden-C. Thurston	Oct. 4, '49	60m	Oct. 22	59		A-1	Fair
Arizona Cowboy, The (4961)	Rep.	Rex Allen-Gordon Jones	Apr. 1, '50	67m	May 13	294	AYC		Fair
Arctic Fury (011)	RKO	Del Cambre-Eve Miller	Oct. 1, '49	61m	Oct. 1	34	AYC	A-1	Good
Armored Car Robbery (025)	RKO	Robert Sterling-Adele Jergens	June, '50	68m	June 17	347			Good
Asphalt Jungle, The (29)	MGM	Sterling Hayden-Louis Calhern	June 2, '50	112m	May 6	285		B	Excellent
Astonished Heart, The (Brit.)	Univ.	Noel Coward-Celia Johnson	Mar., '50	92m	Feb. 18	197	A	B	Very Good
Avengers, The	Rep.	John Carroll-Adele Mara	June 26, '50	90m	June 17	347		A-2	Good
BACKFIRE (915)	WB	Virginia Mayo-Gordon MacRae	Feb. 11, '50	91m	Jan. 21	161	A	A-2	Good
Bagdad (color) (903)*	Univ.	M. O'Hara-P. Christian-V. Price	Nov., '49	82m	Nov. 26	97	AYC	A-2	Good
Bandits of El Dorado (268)	Col.	Chas. Starrett-Smilely Burnette	Oct. 20, '49	56m	Nov. 5	(S)75	AYC	A-1	
Barbary Pirate (212)	Col.	Donald Woods-Trudy Marshall	Nov. 10, '49	65m	Aug. 13	4714	AY	A-2	Fair
Baron of Arizona (4902)	Lippert	Vincent Price-Ellen Drew	Mar. 4, '50	93m	Feb. 18	198		A-2	Good
Barricade (color) (918)	WB	D. Clark-R. Massey-R. Roman	Apr. 1, '50	75m	Mar. 11	221	A	B	Good
Battleground (16)*	MGM	Van Johnson-John Hodiak	Jan. 20, '50	118m	Oct. 1	33	AY	A-1	Superior
Beau Geste (4920)	Para.	G. Cooper-R. Milland (reissue) (east)	Mar., '50	114m	Mar. 25	238			
Beauty on Parade	Col.	Robert Hutton-Lola Albright	May 4, '50	66m	Mar. 25	237	AYC		Good
Belle of Old Mexico (4906)	Rep.	Estelita Rodriguez-Robert Rockwell	Mar. 1, '50	70m	Feb. 11	189	AY	A-2	Fair
Bells of Coronado (color) (4941)	Rep.	Roy Rogers-Dale Evans	Jan. 8, '50	67m	Jan. 21	163	AYC		Good
Beware of Blondie	Col.	Penny Singleton-Arthur Lake	Aug., '50	66m	Apr. 8	254			Fair
Beyond the Purple Hills	Col.	Gene Autry-Joe Dennison	July, '50	70m					
Big Hangover, The (28)	MGM	Van Johnson-Elizabeth Taylor	May 26, '50	82m	Mar. 18	229	A or AY	A-2	Excellent
Big Lift, The (012)	20th-Fox	Montgomery Clift-Paul Douglas	May, '50	120m	Apr. 15	261	AYC	A-2	Excellent
Big Wheel, The	UA	Mickey Rooney-Thomas Mitchell	Nov. 4, '49	92m	Nov. 5	73	AY	B	Very Good
Black Hand (20)	MGM	G. Kelly-J. C. Neish-T. Colli	Mar. 17, '50	92m	Jan. 21	161	AY or AYC	A-2	Excellent
Black Midnight (4805)	Mono.	Roddy McDowall-Damian O'Flynn	Oct. 2, '49	66m	Sept. 10	(S)11	AYC	A-1	
Blonde Bandit, The (4904)	Rep.	Gerald Mohr-Dorothy Patrick	Dec. 22, '49	60m	Jan. 28	169	A or AY	A-2	Good
Blonde Dynamite (4913)	Mono.	Leo Gorcey-Adele Jergens	Feb. 12, '50	66m	Feb. 4	(S)178	A	B	
Blondie Hits the Jackpot (205)	Col.	Penny Singleton-Arthur Lake	Oct. 6, '49	66m	Oct. 8	(S)42	AYC	A-1	
Blondie's Hero (206)	Col.	Penny Singleton-Arthur Lake	Mar. 9, '50	67m	Mar. 11	(S)223	AYC	A-1	
Blossoms in the Dust (color) (17)	MGM	Greer Garson-Walter Pidgeon (reissue)	Feb. 17, '50	100m	Jan. 28	170			
Blue Grass of Kentucky (color) (4901)	Mono.	Bill Williams-Jane Nigh	Jan. 22, '50	72m	Jan. 21	161	AYC	A-1	Excellent
Blue Lamp, The (Brit.)	EL	Jack Warner-Jimmy Hanley	June, '50	84m	June 3	322	AYC	A-2	Fair
Bodyhold (216)	Col.	Willard Parker-Lola Albright	Mar. 21, '50	63m	Dec. 24	130	A	A-2	Fair
Bomba on Panther Island (4807)	Mono.	Johnny Sheffield-Allene Roberts	Dec. 18, '49	76m	Jan. 14	153	AYC	A-1	Good
Border Incident (5)	MGM	George Murphy-Ricardo Montalban	Oct. 28, '49	92m	Aug. 27	4730	A	B	Very Good
Borderline (909)	Univ.	Fred MacMurray-Claire Trevor	Feb., '50	88m	Jan. 14	153	AY	A-2	Good
Border Rangers (4933)	Lippert	Don Barry-Tom Neal	July 14, '50						
Born to Be Bad (for. Bed of Roses)	RKO	J. Fontaine-R. Ryan-Z. Scott	July 15, '50		Mar. 25	(S)238			
Boy from Indiana (024)	EL	Lon McCallister-Lois Butler	Mar., '50	66m	Apr. 1	246	AYC	A-2	Good
Bride for Sale (068)	RKO	Robert Young-Claudette Colbert	Nov. 12, '49	87m	Oct. 22	58	AY	A-2	Good
Bright Leaf (928)	WB	Gary Cooper-Lauren Bacall	July 1, '50	110m	May 27	313	A	B	Very Good
Broken Arrow (color)	20th-Fox	James Stewart-Debra Paget	Aug., '50	92m	June 17	345			Excellent
Buccaneer's Girl (color) (912)	Univ.	Yvonne de Carlo-Philip Friend	Mar., '50	77m	Mar. 4	213	AYC	A-2	Good
CAGED (925)	WB	Eleanor Parker-Agnes Moorehead	June 10, '50	96m	May 6	286	A	A-2	Very Good
Call of the Forest (4821)	Lippert	Robert Lowery-Ken Curtis	Nov. 18, '49	74m	Apr. 21	(S)278		A-1	
Captain Carey, U.S.A. (4918)	Para.	Alan Ladd-Wanda Hendrix	Apr. 12, '50	83m	Feb. 25	205	AYC	A-2	Very Good

TITLE—Production Number—Company	Stars	Release Date	Running Time	REVIEWED		RATINGS			
				(S)=synopsis Issue	Page	Nat'l Groups	L. of D.	Herald Review	
Captain China (4911)	Para.	J. Payne-G. Russell-J. Lynn	Feb., '50	97m	Nov. 5	74	AY	A-2	Very Good
Captive Girl	Col.	Johnny Weissmuller-Buster Crabbe	July, '50	73m	Apr. 22	271			Fair
Capture, The (073)	RKO	Teresa Wright-Lew Ayres	Apr. 8, '50	91m	Apr. 8	254	A	B	Fair
Cargo to Capetown (236)	Col.	B. Crawford-J. Ireland-E. Drew	Apr., '50	80m	Apr. 1	246	AY or AYC	B	Good
Cariboo Trail, The	20th-Fox	Randolph Scott-"Gabby" Hayes	Aug., '50					A-1	
Chain Lightning (905)	WB	Humphrey Bogart-Eleanor Parker	Feb. 25, '50	94m	Feb. 4	177	AY or AYC	A-2	Excellent
Challenge to Lassie (color) (10)	MGM	Edmund Gwenn-Donald Crisp	Dec. 16, '49	76m	Oct. 22	58	AYC	A-1	Good
Champagne for Caesar	UA	Ronald Colman-Celeste Holm	Apr. 7, '50	99m	Feb. 11	186	AYC	A-2	Fair
Cheaper by the Dozen (color) (009)*	20th-Fox	Jeanne Crain-Clifton Webb-Myrna Loy	Apr., '50	85m	Apr. 1	245	AYC	A-1	Very Good
Chicago Deadline (4905)*	Para.	Alan Ladd-Donna Reed	Nov. 11, '49	87m	Aug. 13	4713	AY	A-2	Good
Chinatown at Midnight (218)	Col.	Hurd Hatfield-Jean Willes	Jan. 19, '50	67m	Nov. 26	98	AYC or AY	A-2	Fair
Christopher Columbus (Brit.) (color) (708)	Univ.	Fredric March-Florence Eldridge	Oct., '49	104m	Oct. 15	49	AYC	A-1	Good
Cinderella (color) (094)*	RKO	Walt Disney Characters	Mar. 4, '50	75m	Dec. 17	121	AYC	A-1	Excellent
City Lights	UA	Charles Chaplin-Harry Myers (reissue)	Apr. 7, '50	85m	May 13	295		A-2	
Code of the Silver Sage (4963)	Rep.	Rocky Lane-Eddy Waller	Mar. 25, '50	60m	Apr. 22	269	AYC	A-1	Good
Colorado Ranger (4925)	Lippert	Jimmy Ellison-Russ Hayden	May 12, '50	58m	June 10	330			Fair
Colt .45 (color) (922)	WB	Randolph Scott-Ruth Roman	May 27, '50	74m	May 6	285		A-1	Very Good
Comanche Territory (color) (916)	Univ.	Maureen O'Hara-Macdonald Carey	May, '50	76m	Apr. 8	253	AYC	A-1	Good
Congolaise	FC	Documentary-Natives	Apr. 17, '50	68m	May 13	294			Fair
Conspirator (Brit.) (21)	MGM	Robert Taylor-Elizabeth Taylor	Mar. 24, '50	87m	Feb. 18	197	AYC or AY	A-2	Fair
County Fair (5009)	Mono.	Rory Calhoun-Jane Nigh	July 23, '50	76m					
Covered Wagon Raid	Rep.	Allan "Rocky" Lane-Eddie Waller	June 30, '50						
Cowboy and the Prizefighter (color) (956)	EL	Jim Bannon-Don Kay Reynolds	Dec., '49	59m	Jan. 14	154	AYC	A-1	Good
Cowtown (245)	Col.	Gene Autry-Gail Davis	May, '50	70m	May 13	295		A-1	Average
Crooked River (4926)	Lippert	James Ellison-Russell Hayden	May 5, '50	55m	May 20	(S)305			
Crisis	MGM	Cary Grant-Jose Ferrer	June 16, '50	96m	June 17	346			Good
Cry Murder	FC	Carole Mathews-Jack Lord	Jan., '50	63m	Feb. 11	189		A-2	Fair
Curtain Call at Cactus Creek (col.) (918)	Univ.	Donald O'Connor-Gale Storm	June, '50	86m	May 27	314	AYC	A-1	Good
Customs Agent (204)	Col.	William Eythe-Marjorie Reynolds	May 18, '50	72m	Apr. 15	262	AY or AYC	A-2	Fair
DAKOTA Lil (color) (005)	20th-Fox	G. Montgomery-R. Cameron-M. Windsor	Feb., '50	88m	Jan. 28	169	A	B	Good
Damned Don't Cry, The (921)*	WB	J. Crawford-D. Brian-K. Smith	May 13, '50	103m	Apr. 15	263	A	B	Good
Dancing in the Dark (color) (001)	20th-Fox	W. Powell-M. Stevens-B. Drake	Jan., '50	92m	Nov. 5	74	AYC	A-2	Very Good
Dangerous Profession, A (014)	RKO	Geo. Raft-Pat O'Brien-Ella Raines	Nov. 26, '49	79m	Oct. 22	59	A	A-2	Fair
Daughter of Rosie O'Grady (920) (color)	WB	June Haver-Gordon MacRae	Apr. 29, '50	104m	Apr. 1	245	AYC	A-2	Excellent
David Harding, Counterspy	Col.	Willard Parker-Audrey Long	July 13, '50	71m	May 27	314			Good
Davy Crockett, Indian Scout	UA	George Montgomery-Ellen Drew	Jan. 6, '50	71m	Jan. 14	153	AYC		Good
Daybreak (Brit.)	Univ.	Eric Portman-Ann Todd	Not Set	82m	July 9	4673		B	Fair
Dear Wife (4912)	Para.	William Holden-Joan Caulfield	Feb., '50	88m	Nov. 12	81	AYC	A-1	Very Good
Deputy Marshal (4905)	Lippert	Jon Hall-Frances Langford	Oct. 28, '49	72m	Oct. 15	49		A-1	Good
Destination Big House (4918)	Rep.	Dorothy Patrick-Robert Rockwell	June 1, '50	60m	June 17	346			Good
Destination Murder (026)	RKO	J. MacKenzie-S. Clements	June, '50	72m	June 10	331			Fair
Destination Tokyo (923)	WB	Carey Grant-John Garfield (reissue)	June 3, '50	135m	Apr. 29	278			
Devil's Doorway (34)	MGM	Robert Taylor-Louis Calhern	Not Set	84m	May 6	287		A-1	Average
D.O.A.	UA	Edmond O'Brien-Pamela Britton	Apr. 21, '50	83m	Dec. 31	137	AY or AYC	A-2	Excellent
Dodge City	WB	Errol Flynn-O. De Havilland (reissue)	July 15, '50						
Duchess of Idaho (color) (33)	MGM	Esther Williams-Van Johnson	July 14, '50	98m	June 17	345			Very Good
Dynamite Pass (022)	RKO	Tim Holt-Lynne Roberts	Mar. 23, '50	61m	Mar. 25	238	AYC	A-1	Average
EAGLE and the Hawk (4916) (color)	Para.	John Payne-Rhonda Fleming	May 30, '50	104m	Feb. 11	186	A or AY	B	Good
East Side, West Side (14)	MGM	James Mason-Barbara Stanwyck	Feb. 10, '50	108m	Dec. 17	122	A	B	Good
Edge of Doom	RKO	Dana Andrews-Farley Granger	July, '50					A-2	
Ellen	UA	Robert Young-Betsy Drake	July 7, '50		June 3	(S)322			
Everybody Does It (926)	20th-Fox	Paul Douglas-Linda Darnell	Nov., '49	98m	Sept. 3	1	AYC	A-2	Excellent
Everybody's Dancin' (4922)	Lippert	Spade Cooley-Richard Lane	Mar. 31, '50	65m	Apr. 15	263		A-2	Average
FALLEN Idol, The (Brit.)	SRO	Ralph Richardson-Michele Morgan	May, '50	94m	Oct. 8	41	AY	B	Very Good
Fast on the Draw (4929)	Lippert	James Ellison-Russell Hayden	June 30, '50	55m	May 20	(S)305			
Father Is a Bachelor (232)	Col.	William Holden-Coleen Gray	Feb., '50	84m	Feb. 11	186	AYC	A-2	Fair
Father Makes Good (4917)	Mono.	Raymond Walburn-Walter Catlett	May 7, '50	61m	June 10	331		A-2	Average
Father of the Bride (30)	MGM	Spencer Tracy-Joan Bennett	June 16, '50	93m	May 13	293		A-1	Excellent
Faust and the Devil (Ital.)	Col.	Italo Tajo-Nelly Corradi	Not Set	87m	May 6	287	A or AY	A-2	Good
Federal Agent at Large (4911)	Rep.	Dorothy Patrick-Robert Rockwell	Mar. 12, '50	60m	Mar. 25	238	AYC	A-1	Good
Fence Riders (4846)	Mono.	Whip Wilson-Andy Clyde	Jan. 29, '50	57m	May 20	303	AYC	A-1	Fair
Feudin' Rhythm (252)	Col.	Eddy Arnold-Gloria Henry	Dec., '49	66m	Dec. 17	(S)123	AYC	A-1	
50 Years Before Your Eyes	WB	Documentary	June 17, '50	73m					
Fighting Man of the Plains (930) (color)	20th-Fox	Randolph Scott-Jane Nigh	Dec., '49	94m	Oct. 15	50	AY	B	Good
Fighting Stallion, The (069)	EL	Bill Edwards-Doris Merrick	Mar., '50	62m	May 13	294		A-1	Fair
File on Thelma Jordon (See Thelma Jordon)									
Flame and the Arrow, The (color)	WB	Burt Lancaster-Virginia Mayo	July 22, '50		June 3	(S)322			
Flying Saucer, The	FC	Mikel Conrad-Pat Garrison	Jan., '50	69m	Jan. 14	154		A-1	Fair
Forbidden Jungle (070)	EL	Don Harvey-Forrest Taylor	Mar., '50	67m	May 13	294	AYC	A-2	Fair
Fortunes of Captain Blood	Col.	Louis Hayward-Patricia Medina	June, '50	91m	May 20	302			Very Good
Four Days Leave	FC	Cornel Wilde-Josette Day	Feb. 6, '50	98m	Apr. 1	246		A-2	Fair
Francis (910)*	Univ.	Donald O'Connor-Patricia Medina	Feb., '50	90m	Dec. 17	121	AYC	A-1	Excellent
Free for All (901)	Univ.	Robert Cummings-Ann Blyth	Nov., '49	83m	Nov. 5	75	AYC	A-1	Average
Frontier Outpost (263)	Col.	Charles Starrett-Smiley Burnette	Dec. 29, '49	55m	Dec. 17	(S)123	AYC	A-1	
GAY Lady, The (Brit.) (013)	EL	Jean Kent-James Donald	Dec., '49	96m	Jan. 21	163		A-2	Fair
Girl from San Lorenzo, The	UA	Duncan Renaldo-Leo Carrillo	Feb. 24, '50	59m	Mar. 11	222	AYC	A-1	Fair
Girls' School (213)	Col.	Joyce Reynolds-Ross Ford	Feb. 9, '50	62m	Feb. 18	(S)199	AYC	A-1	
Glass Mountain, The (Brit.) (012)	EL	Valentina Cortese-Dulcie Gray	May, '50	90m	Jan. 7	146	A or AY	A-2	Good
God Is My Co-Pilot (924)	WB	Dennis Morgan-Ray. Massey (reissue)	June 3, '50	88m	Apr. 29	278			
Golden Gloves Story, The (023)	EL	James Dunn-Dewey Martin	May, '50	76m	Apr. 29	278	AY or AYC	A-1	Good
Golden Stallion, The (color) (844)	Rep.	Roy Rogers-Dale Evans	Nov. 15, '49	67m	Oct. 29	65	AYC	A-1	Very Good
Golden Twenties, The (021)	RKO	Al Jolson-R. Valentino, et al.	Apr., '50	68m	Mar. 18	229	AYC	A-1	Excellent
Good Humor Man	Col.	Jack Carson-Lola Albright	June, '50	80m	June 3	321	AYC	A-1	Very Good

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				Issue	Page	Nat'l Groups	L. of D.	Herald Review
Good Time Girl	FC	Jean Kent-Dennis Price	May 11, '50	81m	May 27	315		Poor
Great Jewel Robber, The	WB	David Brian-Marjorie Reynolds	Aug. 5, '50	91m	June 17	346		Good
Great Lover, The (4909)*	Para.	Bob Hope-Rhonda Fleming	Dec. 28, '49	80m	Sept. 17	17	AYC or AY	Very Good
Great Plane Robbery, The	UA	Tom Conway-Margaret Hamilton	Mar. 10, '50	61m	Mar. 11	222	AYC	Average
Great Rupert, The (019)	EL	Jimmy Durante-Terry Moore	Mar., '50	87m	Jan. 7	145	AYC	Very Good
Guilty Bystander	FC	Zachary Scott-Faye Emerson	Jan., '50	92m	Feb. 18	197		Good
Guilty of Treason (022)	EL	C. Bickford-P. Kelly-B. Granville	Feb., '50	86m	Jan. 7	146	A	Very Good
Gun Crazy	UA	John Dall-Peggy Cummins	Jan. 20, '50	87m	Nov. 5	74	A	Good
(formerly Deadly Is the Female)								
Gunfighter, The (015)	20th-Fox	Gregory Peck-Helen Westcott	July, '50	84m	Apr. 29	277	AYC	Very Good
Gunmen of Abilene (4962)	Rep.	Allan "Rocky" Lane-Eddy Waller	Feb. 6, '50	60m	Feb. 18	197	AYC	Good
Gunslingers (4941)	Mono.	Whip Wilson-Andy Clyde	Apr. 9, '50	55m	May 20	(S)305		A-1
HAMLET (Brit.) (Spec.)*	U-I	Laurence Olivier-Jean Simmons	Not Set	153m	July 3	Herald (17)	AY	A-2
Happy Years, The (color) (32)	MGM	Dean Stockwell-Darryl Hickman	July 7, '50	110m	May 27	313		Very Good
Harbor of Missing Men (4913)	Rep.	Richard Denning-Barbra Fuller	Mar. 26, '50	60m	Apr. 29	278		Fair
Hasty Heart, The (913)	WB	Ronald Reagan-Patricia Neal	Jan. 14, '50	102m	Dec. 10	113	AY	Excellent
Heiress, The (4924)*	Para.	Olivia de Havilland-Montgomery Clift	Dec. 28, '49	120m	Sept. 10	9	A or AY	Superior
Her Wonderful Lie (Ital.)	Col.	Jan Kiepura-Marta Eggerth	Not Set	86m	May 27	313		Good
Hi Jacked (4920)		Jim Davis-Marsha James	July 7, '50					
Hills of Oklahoma (4952)	Rep.	Rex Allen-Elizabeth Fraser	May 1, '50	67m	June 3	(S)322	AYC	A-1
Holiday Affair (013)	RKO	Robert Mitchum-Janet Leigh	Dec. 24, '49	87m	Nov. 19	89	AYC	Very Good
Hollywood Varieties (4916)	Lippert	Rob't. Alda-Peggy Stewart & others	Jan. 14, '50	60m	Jan. 7	146		Fair
Hostile Country (4927)	Lippert	James Ellison-Russell Hayden	Mar. 24, '50	60m	May 20	303		Very Good
House by the River (4912)	Rep.	Louis Hayward-Jane Wyatt	Mar. 25, '50	88m	Apr. 1	246	A	Very Good
Humphrey Takes a Chance (5006)	Mono.	Leon Errol-Joe Kirkwood, Jr.	June 4, '50	74m				
ICHABOD and Mr. Toad (See Adventures of)								
In a Lonely Place	Col.	Humphrey Bogart-Gloria Grahame	Aug., '50	94m	May 20	301	A	A-2
Inspector General, The (color) (912)	WB	Danny Kaye-W. Slezak-Barbara Bates	Dec. 31, '49	102m	Nov. 19	89	AYC	Very Good
Intruder in the Dust (9)	MGM	David Brian-Claude Jarman, Jr.	Feb. 3, '50	87m	Oct. 15	49	AY	Very Good
Iroquois Trail	UA	George Montgomery-Brenda Marshall	June 16, '50	85m	June 10	329	AYC	Very Good
It's a Small World (030)	EL	Paul Dale-Lorraine Miller	June, '50	74m	June 10	330	AYC	Good
I Was a Shoplifter (917)	Univ.	Scott Brady-Mona Freeman	May, '50	74m	Apr. 15	262	AY or AYC	Average
JACKIE Robinson Story, The (032)	EL	Jackie Robinson-Ruby Dee	May 16, '50	76m	May 20	301	AYC	A-1
Jiggs and Maggie Out West (4909)	Mono.	Joe Yule-Renie Riano	Apr. 23, '50	66m	Mar. 25	237		Good
Joan of Arc (color) (963)*	RKO	Ingrid Bergman-Jose Ferrer	July 29, '50	145m	Oct. 30	4366	AY	Superior
Joe Palooka Meets Humphrey (4911)	Mono.	Joe Kirkwood-Leon Errol	Feb. 5, '50	65m	Feb. 11	186	AYC	Good
Johnny Holiday	UA	William Bendix-Allen Martin, Jr.	Feb. 17, '50	92m	Dec. 17	122	AYC	Good
Johnny One-Eye	UA	Larry O'Brien-Wayne Morris	May 5, '50	78m	Apr. 15	(S)263	A	B
Jolson Sings Again (color)* (221)	Col.	Patt Parks-Barbara Hale	Feb., '50	96m	Aug. 13	4713	AYC	Very Good
Jungle Stampede	Rep.	George Breakston-Yorke Coplen	July 29, '50					
KEY to the City (18)*	MGM	Clark Gable-Loretta Young	Feb. 24, '50	99m	Feb. 4	178	A	B
Kid from Texas, The (color) (911)	Univ.	Audie Murphy-Gale Storm	Mar., '50	78m	Feb. 25	205	AY or AYC	A-2
Killer Shark (4907)	Mono.	Roddy McDowall-Laurette Luez	Mar. 19, '50	76m	Apr. 29	(S)278	AYC	A-2
Kill or Be Killed (029)	EL	Lawrence Tierney-George Coulouris	Apr., '50	68m	May 20	(S)305	A	B
Kill the Umpire (235)	Col.	Wm. Bendix-Una Merkel	May, '50	78m	May 6	285	AYC	A-1
Kind Hearts and Coronets (Brit.)	EL	Dennis Price-Valerie Hobson	Apr., '50	101m	May 6	285	A	B
Kiss for Corliss, A	UA	Shirley Temple-David Niven	Apr. 8, '50	88m	Oct. 22	58	AYC	B
Kiss Tomorrow Goodbye	WB	James Cagney-Barbara Peyton	Aug. 19, '50					Very Good
LADY Takes a Sailor, The (911)	WB	Jane Wyman-Dennis Morgan	Dec. 24, '49	99m	Dec. 3	105	AYC	B
Lawless, The (4923)	Para.	Macdonald Carey-Gail Russell	July, '50	83m	Apr. 8	253	AYC	A-2
Lawless Code (4866)	Mono.	Jimmy Wakely-Cannonball Taylor	Dec. 4, '49	58m	Oct. 8	(S)42	AYC	A-1
Lives of a Bengal Lancer (4921)	Para.	G. Cooper-F. Tone (reissue) (east)	Mar., '50	111m	Mar. 25	238		
Lest Volcano, The (5003)	Mono.	Johnny Sheffield-Donald Woods	June 25, '50	75m				
Louise	Univ.	Ronald Reagan-Ruth Hussey	Not Set	90m	June 3	321	AYC	Excellent
Love Happy	UA	Marx Bros.-Ilona Massey	Mar. 3, '50	85m	Sept. 24	26	AYC	B
Love That Brute (016)	20th-Fox	Paul Douglas-Jean Peters	June, '50	85m	May 13	293	A or AY	B
Lucky Losers (4914)	Mono.	Leo Gorcey-Huntz Hall	May 14, '50	69m				A-2
MA and Pa Kettle Go to Town (914)	Univ.	Marjorie Main-Percy Kilbride	Apr., '50	79m	Apr. 1	245	AYC	A-1
Madeleine (Brit.)	Univ.	Ann Todd-Ivan Desny	Apr., '50		Mar. 25	(S)238	A	B
Malaya (12)	MGM	Spencer Tracy-James Stewart	Jan. 6, '50	98m	Dec. 3	105	AYC or AY	A-2
Man on the Eiffel Tower (color) (069)	RKO	C. Laughton-F. Tone-B. Meredith	Feb. 4, '50	97m	Dec. 24	130	A or AY	A-2
Mark of the Gorilla (231)	Col.	Johnny Weissmuller-Trudy Marshall	Feb., '50	68m	Mar. 4	214	AYC	A-1
Marshal of Helderada	Lippert	Jimmie Ellison-Russ Hayden	Apr. 21, '50	53m				Good
Mary Ryan, Detective (214)	Col.	Marsha Hunt-John Litel	Jan. 5, '50	68m	Nov. 12	82	AYC or AY	A-2
Men, The	UA	Marlon Brando-Teresa Wright	Aug. 25, '50	85m	May 20	301	AYC	A-2
Military Academy (210)	Col.	Stanley Clements-Myron Welton	Apr. 20, '50	64m	Apr. 29	278	AY or AYC	A-1
Modern Marriage, A	Mono.	R. Hadley-M. Field-R. Clarke	July 10, '50	66m	Apr. 8	254		Average
Montana (color) (914)	WB	Errol Flynn-Alexis Smith	Jan. 28, '50	76m	Jan. 7	45	AYC	A-1
Mother Didn't Tell Me (006)	20th-Fox	Dorothy McGuire-Wm. Lundigan	Mar., '50	88m	Feb. 4	178	AY or AYC	A-2
Motor Patrol (4923)	Lippert	Don Castle-Jane Nigh	June 16, '50	67m	May 13	293		Good
Mrs. Mike	UA	Dick Powell-Evelyn Keyes	Dec. 23, '49	99m	Dec. 24	129	A	A-2
Mule Train (248)	Col.	Gene Autry-Sheila Ryan	Feb. 22, '50	70m	Jan. 28	(S)170	AYC	A-1
My Foolish Heart (052)*	RKO	Susan Hayward-Dana Andrews	Jan. 21, '50	99m	Oct. 22	58	A or AY	B
My Friend Irma Goes West (4922)	Para.	Marie Wilson-John Lund	July 4, '50	91m	June 3	321		Excellent
Mystery at the Burlesque (Brit.) (4926)	Mono.	Garry Marsh-Jon Pertwer	Apr. 16, '50	58m	Apr. 22	271		Good
Mystery Street (35)	MGM	Ricardo Montalban-Sally Forrest	July 28, '50	93m	May 20	302	AYC	A-2
NANCY Goes to Rio (color) (19)*	MGM	A. Sothorn-J. Powell-B. Sullivan	Mar. 10, '50	99m	Feb. 4	177	AYC	A-2
Nevadan, The (color) (228)	Col.	Randolph Scott-Dorothy Malone	Feb., '50	81m	Jan. 28	169	AY	A-1
Never Fear (020)	EL	Sally Forrest-Keefe Brasselle	Jan., '50	81m	Jan. 14	154	A	B
Next Voice You Hear, The	MGM	James Whitmore-Nancy Davis	Not Set	83m	June 10	329	AYC	A-1
Night and the City (013)	20th-Fox	Richard Widmark-Gene Tierney	June, '50	95m	May 27	313		Very Good
No Man of Her Own (4919)	Para.	Barbara Stanwyck-John Lund	May, '50	98m	Feb. 25	205	A	B
No Sad Songs for Me (238)	Col.	Margaret Sullivan-Wendell Corey	May, '50	89m	Apr. 15	261	A	A-2

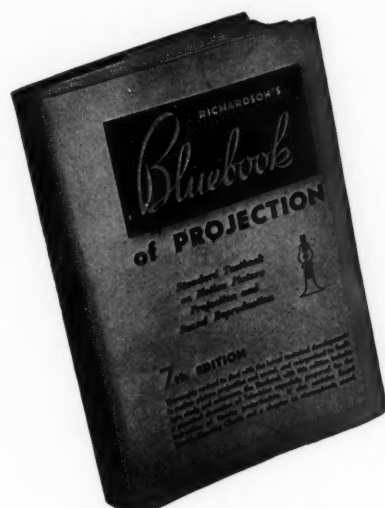


TITLE—Production Number—Company	State	Release Date	Running Time	REVIEWED (S) = synopsis		Nat'l Groups	RATINGS		
				Issue	Page		L. of D.	Herald Review	
OH, You Beautiful Doll (color) (927)	20th-Fox	Mark Stevens-June Haver	Nov., '49	93m	Sept. 24	26	AYC	A-2	Very Good
Old Frontier, The	Rep.	Monte Hale-Paul Hurst	July 15, '50						
Oliver Twist (Brit.) (828)	EL	John H. Davies-Robert Newton	Not Set	115m	June 26	(S)4219			
One Way Street (915)	Univ.	James Mason-Marta Toren	Apr., '50	79m	Apr. 15	262	A	B	Good
On the Town (color) (111)*	MGM	Gene Kelly-F. Sinatra-Betty Garrett	Dec. 30, '49	98m	Dec. 10	113	AYC	A-2	Excellent
Operation Haylift (4910)	Lippert	Bill Williams-Tom Brown	Apr. 28, '50	74m	Apr. 29	278		A-1	Good
Our Very Own	RKO	Ann Blyth-F. Granger-Joan Evans	July, '50	93m	Mar. 25	237	AYC	A-2	Very Good
Outcast of Black Mesa (265)	Col.	Charles Starrett-Smiley Burnette	Apr. 13, '50	54m	May 13	295	AYC		Average
Outlaw, The (066)	RKO	Jack Buettel-Jane Russell	Jan. 7, '50	103m	Dec. 31	138		B	Poor
Outriders, The (color) (24)	MGM	Joel McCrea-Arlene Dahl	Apr. 21, '50	93m	Mar. 11	221	AYC	A-2	Very Good
Outside the Wall (913)	Univ.	Richard Basehart-Marylin Maxwell	Mar., '50	80m	Feb. 11	185	A	A-2	Good
Over the Border (4952)	Mono.	Johnny Mack Brown-Myron Healey	Mar. 12, '50	58m	May 20	(S)305	AYC	A-1	
PAID in Full (4915)	Para.	Robert Cummings-Lizabeth Scott	Mar., '50	105m	Dec. 24	130	A	B	Fair
Palomino, The (color) (230)	Col.	Jerome Courtland-Beverly Tyler	Mar., '50	73m	Feb. 4	178	AYC	A-1	Fair
Panic in the Streets	20th-Fox	Richard Widmark-Paul Douglas	Not Set	93m	June 17	345			Excellent
Passport to Pimlico (Brit.) (010)	EL	Stanley Holloway-Betty Warren	Dec., '49	72m	Oct. 8	41	AYC	A-1	Good
Peggy (color) (922)	Univ.	Diana Lynn-Charles Coburn	July, '50	78m	June 17	346			Good
Perfect Strangers (917)	WB	Ginger Rogers-Dennis Morgan	Mar. 25, '50	88m	Mar. 4	214	A or AY	B	Fair
Perfect Woman, The (Brit.) (015)	EL	Dennis Price-Valerie Hobson	Apr., '50	101m					
Pinky* (931)	20th-Fox	J. Crain-W. Lundigan-E. Barrymore	Nov., '49	102m	Oct. 1	33	AYC or AY	A-2	Excellent
Pioneer Marshal (4971)	Rep.	Monte Hale-Paul Hurst	Dec. 24, '49	60m	Jan. 14	154	AYC	A-1	Good
Pirates of Capri	FC	Louis Hayward-Binnie Barnes	Dec. 1, '49	94m	Dec. 10	113		A-2	Good
Please Believe Me (26)	MGM	Deborah Kerr-Robert Walker	May 12, '50	87m	Mar. 11	221	AY or AYC	A-2	Good
Port of New York (009)	EL	Scott Brady-Richard Rober	Dec., '49	79m	Dec. 3	106	A or AY	A-2	Average
Powder River Rustlers (4961)	Rep.	Allan "Rocky" Lane-Eddie Waller	Nov. 25, '49	60m	Nov. 19	(S)91	AYC	A-1	
Prince of Foxes (929)*	20th-Fox	Tyrone Power-Orson Welles	Dec., '49	107m	Aug. 27	4729	AY or AYC	A-2	Excellent
Prison Warden (209)	Col.	Warner Baxter-Anna Lee	Dec. 8, '49	62m	Oct. 29	66	AY or AYC	A-2	Fair
Project X	FC	Rita Colton-Keith Andes	Oct. 4, '49	60m	Nov. 12	81		A-2	Fair
QUICKSAND	UA	Mickey Rooney-Jeanne Cagney	Mar. 24, '50	79m	Mar. 4	213	A or AY	B	Good
RADAR Secret Service (4917)	Lippert	John Howard-Adele Jergens	Jan. 28, '50	59m	Jan. 21	163		A-1	Fair
Range Land (4845)	Mono.	Whip Wilson-Andy Clyde	Dec. 25, '49	56m	Mar. 25	(S)238	AYC	A-1	
Ranger Cherokee Strip (856)	Rep.	Monte Hale-Paul Hurst	Nov. 4, '49	60m	Nov. 12	81	AYC	A-1	Good
Raptu	FC	Glenn Langan-Elsy Albiin	Apr., '50	79m	Apr. 15	263		A-2	Fair
Reck's Moment, The (223)	Col.	James Mason-Joan Bennett	Nov., '49	82m	Oct. 22	58	AY	B	Very Good
Red anubis, The (4)	MGM	W. Pidgeon-P. Lawford-E. Barrymore	Oct. 14, '49	119m	Sept. 24	25	AY	A-1	Very Good
Re Desert (4914)	Lippert	Don Barry-Tom Neal	Dec. 17, '49	60m	Dec. 31	137		A-1	Good
R d, Hot and Blue (4906)	Para.	Betty Hutton-Victor Mature	Nov. 25, '49	84m	July 2	4666	AYC	A-2	Fair-Good
Red Light	UA	George Raft-Virginia Mayo	Sept. 16, '49	83m	Aug. 27	4731		A-2	Fair
Red Shoes, The (Brit.) (color) (Spcl.)	EL	Anton Walbrook-Marius Goring	Not Set	133m	Oct. 23	4357	AY	B	Excellent
Reformer and the Redhead, The (25)*	MGM	June Allyson-Dick Powell	May 5, '50	90m	Mar. 11	222	AYC	A-1	Good
Renegades of the Sage (261)	Col.	Charles Starrett-Smiley Burnette	Nov. 24, '49	56m	Nov. 12	(S)82	AYC	A-1	
Return of the Frontiersman (color) (927)	WB	Gordon MacRae-Julie London	June 24, '50	74m	May 20	303	AYC		Good
Rider from Tucson	RKO	Tim Holt-Richard Martin	June, '50	60m	June 17				Average
Riders in the Sky (250)	Col.	Gene Autry-Gloria Henry	Nov., '49	70m	Dec. 17	123	A or AY	A-1	Good
Riders of the Dusk (4844)	Mono.	Whip Wilson-Andy Clyde	Nov. 13, '49	57m	Sept. 10	(S)11	AYC	A-1	
Riders of the Range (016)	RKO	Tim Holt-Jacqueline White	Nov. 19, '49	61m	Oct. 29	66	AYC	A-1	Good
Riding High (4917)*	Para.	Bing Crosby-Coleen Gray	Apr. 12, '50	112m	Jan. 14	153	AYC	B	Good
Rocketship XM (4904)	Lippert	Lloyd Bridges-Osa Massen	June 2, '50	77m	May 6	287			Good
Rocking Horse Winner, The (Brit.)	Univ.	John H. Davies-Valerie Hobson	June, '50	91m	June 10	330			Very Good
Rock Island Trail (color) (4914)	Rep.	Forrest Tucker-Adele Mara	May 18, '50	90m	May 6	286	AY	A-1	Good
Rogues of Sherwood Forest (color)	Col.	John Derek-Diana Lynn	July, '50	80m	June 17	347			Good
Rugged O'Riordans, The (907)	Univ.	Michael Pate-Wendy Gibb	Jan., '50	76m	Dec. 17	122	AYC	A-2	Very Good
Run for Your Money, A (Brit.)	Univ.	Donald Houston-Meredith Edwards	Mar., '50	83m	Apr. 1	246	AYC	A-1	Good
Rusty's Birthday (211)	Col.	Ted Donaldson-John Little-Ann Doran	Nov. 3, '49	60m	Dec. 3	(S)106	AYC	A-1	
SALT Lake Raiders (4964)	Rep.	Allan "Rocky" Lane-Eddy Waller	May 1, '50	60m	May 27	314		A-1	Good
Salt to the Devil (Brit.) (017) (formerly Give Us This Day)	EL	Sam Wanamaker-Lea Padovani	Jan., '50	120m	Dec. 17	122	A	A-2	Good
Samson and Delilah (color)*	Para.	H. Lamarr-V. Mature-G. Sanders	Not Set	128m	Oct. 22	57	AYC or AY	A-2	Excellent
San Antonio Ambush (855)	Rep.	Monte Hale-Paul Hurst	Oct. 1, '49	60m	Oct. 15	50	AYC	A-1	Fair
Sands of Iwo Jima (4905)*	Rep.	John Wayne-Adele Mara-John Agar	Mar. 1, '50	109m	Dec. 17	121	AYC or AY	A-2	Excellent
Sarumba (014)	EL	Doris Dowling-Michael Whalen	Jan., '50	64m	Mar. 25	238	AYC	B	Poor
Satan's Cradle	UA	Duncan Renaldo-Leo Carrillo	Oct. 7, '49	60m	Nov. 12	82	AYC	A-2	Fair
Savage Horde, The (4917)	Rep.	William Elliott-Adrian Booth	May 22, '50	90m				A-1	
Secret Fury, The	RKO	Claudette Colbert-Robert Ryan	May 27, '50	86m	Apr. 29	277	A or AY	A-2	Very Good
Shadow on the Wall (27)	MGM	Ann Southern-Zachary Scott	May 19, '50	84m	Mar. 18	231	A	A-2	Fair
She Wore a Yellow Ribbon (color) (067)*	RKO	John Wayne-Joanne Dru	Oct. 22, '49	103m	July 30	4697	AYC	A-1	Excellent
Sideshow (4924)	Mono.	Don McGuire-Tracey Roberts	June 18, '50	67m	June 17	347			Good
Side Street (23)	MGM	Farley Granger-Cathy O'Donnell	Apr. 14, '50	83m	Dec. 24	130	A	A-2	Good
Sierra (color) (919)	Univ.	Audie Murphy-Wanda Hendrix	June, '50	83m	Apr. 29	277	AYC	A-1	Good
Silent Dust (Brit.)	Mono.	Stephen Murray-Beatrice Campbell	Dec. 29, '50	82m	Oct. 29	65	A	B	Good
Silk Stocking Murder (Brit.) (4923)	Mono.	Carole Landis-Joseph Calleia	June 4, '50	72m					
Singing Guns (color) (4909)	Rep.	Vaughn Monroe-Ella Raines	Feb. 28, '50	91m	Mar. 18	229	AYC	A-2	Very Good
Six-Gun Mesa (4951)	Mono.	Johnny Mack Brown-Gail Davis	Apr. 30, '50	57m	Apr. 29	(S)278		A-1	
Slipper Surprised His Wife, The (31)	MGM	Robert Walker-Joan Leslie	June 30, '50	85m	May 13	294		A-1	Fair
Snow Dog (905)	Mono.	Kirby Grant-Eleana Verdugo	July 15, '50	64m	June 17	(S)347			
Song of Surrender (4904)	Para.	Wanda Hendrix-Claude Rains	Oct. 28, '49	93m	Sept. 17	18	AY	A-2	Fair
Sons of New Mexico (185)	Col.	Gene Autry-Gail Davis	Jan., '50	71m	Dec. 31	137			Good
So Proudly We Hail (4913)	Para.	C. Colbert-P. Goddard (reissue) (West)	Mar., '50	126m	Jan. 28	170			
South Sea Sinner (908)	Univ.	Macdonald Carey-Shelley Winters	Jan., '50	88m	Jan. 7	146	A	B	Fair
So Young, So Bad	UA	Paul Henreid-Catherine McLeod	May 26, '50	91m	June 3	321	A	A-2	Good
Spring in Park Lane (Brit.) (008)	EL	Anna Neagle-Michael Wilding	Nov., '49	91m	Sept. 24	25	AYC	B	Excellent
Spy Hunt (920)	Univ.	Howard Duff-Marta Toren	June, '50	75m	June 10	330	AYC	A-1	Very Good
Square Dance Jubilee (4903)	Lippert	Don Barry-Mary Beth Hughes	Nov. 11, '49	79m	Nov. 19	90		A-2	Good

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Square Dance Katy (4922)	Mono.	Vera Vague-Phil Brito	Mar. 25, '50	76m	May 27	315		
Stage Fright (919)	WB	J. Wyman-M. Dietrich-M. Wilding	Apr. 15, '50	110m	Feb. 25	205	A	Average
Stars in My Crown	MGM	Joel McCrea-Ellen Drew (trade)	May 11, '50	89m	Mar. 4	213	AYC	Good
State Penitentiary	Col.	Warner Baxter-Onslow Stevens	June 8, '50	66m	May 27	314		Very Good
Stella	20th-Fox	Ann Sheridan-Victor Mature	Aug., '50					Fair
Storm Over Wyoming (019)	RKO	Tim Holt-Richard Martin	Feb. 8, '50	60m	Feb. 11	186	AYC	A-1
Story of Molly X, The (902)	Univ.	June Havoc-John Russell	Nov., '49	82m	Nov. 12	81	A	Good
Story of Seabiscuit (color) (907)*	WB	S. Temple-B. Fitzgerald-L. McCallister	Nov. 12, '49	93m	Oct. 29	65	AYC	A-2
Strange Bargain (010)	RKO	Martha Scott-Jeffrey Lynn	Oct. 22, '49	68m	Oct. 1	34	AY	Very Good
Stromboli (Ital.) (070)	RKO	Ingrid Bergman-Mario Vitale	Feb. 15, '50	81m	Feb. 25	206	A	A-1
Sundowners, The (color) (018)	EL	Robert Preston-Robert Sterling	Feb., '50	83m	Jan. 14	155	A	Fair
Sunset Boulevard (4927)	Para.	Gloria Swanson-William Holden	Aug., '50	110m	Apr. 22	269	A	Average
TALE of the Navajos (color) (920)	MGM	Native cast	Not Set	58m	Mar. 5	4522	AYC	Excellent
Tarnished (4910)	Rep.	Dorothy Patrick-Arthur Franz	Feb. 28, '50	60m	Mar. 18	231	AYC	Good
Tarzan and the Slave Girl (020)	RKO	Lex Barker-Vanessa Brown	Mar. 18, '50	74m	Mar. 18	231	AYC	Good
Tattooed Stranger, The (018)	RKO	John Miles-Patricia White	Feb. 9, '50	64m	Feb. 11	189	AYC	Average
Tell It to the Judge (225)	Col.	Rosalind Russell-Robert Cummings	Dec., '49	87m	Nov. 19	90	A or AY	Good
Tension (8)	MGM	Audrey Totter-Richard Basehart	Nov. 25, '49	95m	Nov. 19	90	A	Fair
Texas Dynamo	Col.	Charles Starrett-Smiley Burnette	June 1, '50	54m	June 10	331		
That Forsyte Woman (color) (6)*	MGM	Greer Garson-Errol Flynn	Nov. 11, '49	114m	Oct. 22	57	A or AY	B
Thelma Jordan (4910)	Para.	Barbara Stanwyck-Wendell Corey	Jan., '50	100m	Nov. 5	74	A	Excellent
There's a Girl in My Heart (AA16)	Mono.	Lee Bowman-Elyse Knox	Jan. 6, '50	82m	Nov. 26	98	AYC	Good
They Live By Night (009)	RKO	Cathy O'Donnell-Farley Granger	Nov. 5, '49	95m	Sept. 24	25		A-1
Thieves' Highway (924)	20th-Fox	Richard Conte-Valentina Cortese	Oct., '49	94m	Sept. 3	1	A	Good
Third Man, The (Brit.)*	Selznick	Jos. Cotten-Valli-Olson Welles	Feb., '50	104m	Feb. 4	177	A	Good
This Side of the Law (926)	WB	Viveca Lindfors-Kent Smith	June 17, '50	74m	June 10	330	AYC	Excellent
Threat, The (015)	RKO	Virginia Grey-Michael O'Shea	Dec. 1, '49	66m	Oct. 29	65	A	Good
Three Came Home (007)	20th-Fox	Claudette Colbert-Patric Knowles	Apr., '50	106m	Feb. 11	185	A or AY	Excellent
Three Little Words (color) (36)	MGM	Fred Astaire-Red Skelton	Aug. 4, '50	102m	May 13	(S)295		
Ticket to Tomahawk, A (color) (011)	20th-Fox	Dan Dailey-Anne Baxter	May, '50	90m	Apr. 22	269	AYC	A-1
Tight Little Island (Brit.) (905)	Univ.	Basil Radford-Catherine Lacey	Dec., '49	82m	Nov. 19	90	A or AY	Very Good
Tokyo Joe (224)	Col.	H. Bogart-A. Knox-F. Marly	Nov., '49	88m	Oct. 15	50	AY	Good
Torch, The (025)	EL	Paulette Goddard-Pedro Armendariz	June, '50	83m	May 13	294	A	Fair
Tough Assignment (4915)	Lippert	Don Barry-Marjorie Steele	Dec. 24, '49	64m	Nov. 19	91		Average
Trail of the Rustlers (267)	Col.	Charles Starrett-Smiley Burnette	Feb. 2, '50	55m	Feb. 4	(S)178	AYC	A-1
Traveling Saleswoman, The (226)	Col.	Joan Davis-Andy Devine	Jan. 5, '50	75m	Feb. 18	(S)199	AY or AYC	Good
Treasure Island	RKO	Bobby Driscoll-Robert Newton	July 29, '50					
Treasure of Monte Cristo (4909)	Lippert	Glenn Langan-Adele Jergens	Oct. 14, '49	78m	Oct. 8	42		B
Trial Without Jury	Rep.	Robert Rockwell-Kent Taylor	July 1, '50					
Trigger, Jr. (color)	Rep.	Roy Rogers-Dale Evans	June 30, '50		June 17	(S)347		
Triple Trouble (5010)	Mono.	Leo Gorcey-Huntz Hall	July 30, '50	66m				
Twelve O'Clock High (004)*	20th-Fox	Gregory Peck-Hugh Marlowe	Feb., '50	132m	Dec. 24	129	AYC	A-1
Twilight in the Sierras (color) (4942)	Rep.	Roy Rogers-Dale Evans	Mar. 22, '50	67m	Apr. 15	262	AYC	Good
Tyrant of the Sea (208)	Col.	Ron Randell-Rhys Williams	Apr. 6, '50	70m	May 20	(S)305	AYC	A-1
UNDER Capricorn (color) (904)	WB	Ingrid Bergman-Joseph Cotten	Oct. 8, '49	117m	Sept. 10	9	AY	A-2
Under My Skin (008)	20th-Fox	John Garfield-Micheline Prelle	Mar., '50	86m	Mar. 11	221	A	Good
Undertow (904)	Univ.	Scott Brady-John Russell-Dorothy Hart	Dec., '49	70m	Dec. 3	105	A or AY	A-2
Underworld Story, The (for. Whipped)	UA	Dan Duryea-Gale Storm	July 21, '50	90m	Apr. 1	245	A	Very Good
Unmasked (4907)	Rep.	Barbra Fuller-Robert Rockwell	Jan. 30, '50	60m	Feb. 18	198	AYC	Fair
VANISHING Westerner, The (4972)	Rep.	Monte Hale-Paul Hurst	Mar. 31, '50	60m	May 6	287		A-1
Vicious Years, The	FC	Tommy Cook-Gar Moore	Mar., '50	79m	Feb. 25	206		A-2
Virginia City	WB	Errol Flynn-H. Bogart (reissue)	July 15, '50					Fair
WABASH Avenue (color) (010)*	20th-Fox	Betty Grable-Victor Mature-Phil Harris	Apr., '50	92m	Apr. 8	254	A	B
Wagonmaster (074)	RKO	Ben Johnson-Joanne Dru	Apr. 22, '50	86m	Apr. 8	253	AYC	Good
Wake Island (4914)	Para.	B. Donlevy-R. Preston (reissue) (West)	Mar., '50	87m	Feb. 18	198		Excellent
Western Pacific Agent (4919)	Lippert	Kent Taylor-Sheila Ryan	Mar. 17, '50	65m	Mar. 25	237		A-2
Western Renegades (4856)	Mono.	Johnny Mack Brown-Max Terhune	Oct. 9, '49	56m	Jan. 14	155	AYC	Good
West of the Brazos (4930)	Lippert	James Ellison-Russell Hayden	June 2, '50	58m	May 27	314		A-1
West of Wyoming (4925)	Mono.	Johnny Mack Brown-Milburn Morante	Feb. 19, '50	57m	Mar. 11	(S)223	AYC	Fair
When Willie Comes Marching Home (003)*	20th-Fox	Dan Dailey-Corinne Calvet	Feb., '50	82m	Jan. 7	145	AYC	A-2
Where Danger Lives (024)	RKO	Robt. Mitchum-Faith Domergue	July 8, '50		June 3	(S)322		Excellent
Where the Sidewalk Ends (017)	20th-Fox	Dana Andrews-Gene Tierney	July, '50		June 3	(S)322		
Whirlpool (002)	20th-Fox	Gene Tierney-Jose Ferrer-Richard Conte	Jan., '50	97m	Nov. 26	97	A	B
White Tower, The (color) (023)	RKO	Glenn Ford-Valli	June 24, '50	98m	June 17	346		Very Good
Winchester '73 (color) (921)	Univ.	James Stewart-Shelley Winters	July 12, '50	92m	June 10	329		Very Good
Wind Is My Lover, The	FC	Viveca Lindfors-Christopher Kent	Mar., '50	77m				
Winslow Boy, The (Brit.) (027)	EL	Sir Cedric Hardwicke-Robert Donat	May, '50	97m	Mar. 11	222	AY or AYC	A-1
Without Honor	UA	Laraine Day-Francois Tene-Dane Clark	Oct. 21, '49	69m	Nov. 19	90	A	Good
Wolf Hunters (4821)	Mono.	Kirby Grant-Jan Clayton	Oct. 30, '49	70m	Oct. 8	(S)42	AYC	A-1
Woman in Hiding (906)	Univ.	Ida Lupino-Howard Duff	Jan., '50	92m	Dec. 17	121	A or AY	A-2
Woman of Distinction, A (234)	Col.	Rosalind Russell-Ray Milland	Apr., '50	85m	Mar. 4	213	A	Very Good
Woman on Pier 13, The (008)	RKO	Laraine Day-Robert Ryan	June 10, '50	73m	Sept. 24	26	A or AY	Good
(formerly I Married a Communist)								
Women from Headquarters (4916)	Rep.	Virginia Huston-Barbra Fuller	May 1, '50	60m	May 27	315		Average
YELLOW Cab Man, The (22)*	MGM	Red Skelton-Gloria De Haven	Apr. 7, '50	85m	Feb. 25	206	AYC	A-1
Young Daniel Boone (color) (4902)	Mono.	David Bruce-Kristine Miller	Mar. 5, '50	71m	Mar. 4	214	AYC	Average
Young Men With a Horn (916)*	WB	Kirk Douglas-Lauren Bacall	Mar. 11, '50	112m	Feb. 11	185	AY or AYC	Very Good

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